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23-12-43

# MODERN PERSIAN POETRY

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Sukhanvarān-i Īrān dar 'Aṣr-i Hāzīr



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TO

MY WIFE

Whose virtues always remind  
me of Sa'di's line:

زن خوب و فرمانبر و پارسا  
گندم در درویش را پادشا



## FOREWORD

• Mr. Mohammad Ishaque, who has compiled an anthology of the poets of modern Iran in two volumes with sound critical taste and judgment, has chosen "Modern Persian Poetry" as the subject of his thesis for the London doctorate. Surely, no happier theme could have been selected, and no person could be better qualified to write on it than Mr. Ishaque who has made a careful and most erudite study of the subject. For those of us Indians who have studied Persian, it possesses a special interest. We are familiar with the old classics such as Saadi, Hafiz, Firdausi, Jami and Rumi, to say nothing of Omar Khayyam who has attained world fame through several English translations, but modern Persian poetry is almost a closed book to us. Few of us know anything about the considerable mass of poetical literature that has sprung up in Persia during the past fifty years. Mr. Ishaque's dissertation is therefore all the more welcome as it deals critically and in detail with the whole of this modern literature. It indeed reveals to us quite a new world on discovering which one has the same feelings as Keats had on reading Homer in Chapman's translation which he likens to those of Pizarro "gazing silent on a peak in Darien".

The poetry of a nation is the reflex of its life and thought. It clearly reflects its hopes and aspirations as well as its trials and tribulations. Often it is profoundly influenced by external events which affect the world at large no less than by great popular movements from within. Popular feelings often find expression in popular songs. Thus, among the various causes that Mr. Ishaque believes to have influenced modern Persian poetry he mentions such events as the last World War, the Russo-Japanese War and the revolutionary movement initiated in the closing years of the last century by men of intellect like Sayyid Jamaluddin Afghani.

During the period that followed the great classics, Persian poetry, like Urdu poetry which imitated it, had fallen into decadence and had become confined to conventional subjects and to stereotyped forms of expression. There was, for instance, the eternal rose and the nightingale and the beauty (always very conventional) of the beloved. But in the renaissance brought about by the modern liberal movement in Iran, a breach was made with the past. Many old customs and traditions were given up, whilst in literature the conventional poetry of an older generation gradually gave place to verse that was both more free and more virile, although the rules of prosody itself did not undergo any marked change.

Conservatism in literature is perhaps more obstinate than in other things. People feel a natural

diffidence in making a bold deviation from approved and accepted forms. There is no sudden revolution here as there is in politics. It therefore took nearly fifty years for the transition to be effected from the old school of Persian poetry to the new when at last the Persian Muse burst the bonds forged for her by convention. In Urdu literature a similar change from the past is represented by such poets as Hali, Akbar and Iqbal. Mr. Ishaque has carefully traced this change in the poets of the Persian Renaissance. Commencing from those who retained both the conventional subjects and the old forms, he goes on to those who chose wider and more liberal themes but adhered to the old forms, and finally proceeds to mention those who boldly changed both form and matter. This transition he divides into three distinct periods. Incidentally he goes into numerous other details such as the distribution of these poets among the several provinces of Iran, the new metrical experiments made by some of them, the borrowing of new words and expressions from various foreign languages—chiefly French and English, and the coining of others. In a brief foreword like this one can do no more than allude to these details which are nevertheless full of interest and cover not an inconsiderable portion of the thesis.

The broad question is this: What is the value of these poems which so faithfully reflect the national struggles, the aims and aspirations, of a whole people, when regarded, not as national or patriotic

lore but on their own merit as pieces of literature? Has this renaissance thrown up some giant like Homer or Shakespeare, Dante or Milton or some Valmiki or Firdausi or Khayyam who, transcending the bounds of nationality and of time, has written, not for a particular country or period but for all time and for all nations, one who has, in short, to give a message to the whole of humanity?

I doubt if there is a genius so great as that among these modern poets of Iran. But it is yet too early to pass any verdict. Time will sift the bullion from the dross and preserve what is of permanent value; for what is ephemeral in literature disappears in the course of time and is consigned to oblivion, while humanity with its instinct of self-preservation retains and cherishes what is best. This is because nations survive by their contribution to world culture rather than by brute conquest. A people sees unerringly what is best and most worth preserving in its poetry and art and clings to it for its own preservation. If there is nothing of outstanding merit in all this modern Persian poetry, there is nevertheless much in it that is excellent, and the author of the thesis is right in saying that many of the poets mentioned by him will find a permanent place in Persian literature. Prominent among them are some women who have been the moving spirits of the social no less than the literary revolution.

For the rest, Persian is a beautiful language; its

musical cadences, its all-embracing vocabulary, its terse and clear expression, are qualities which charm the reader; added to all this is the sparkling wit for which the Persians are justly noted. These qualities which constitute the innate genius of the language, are present in abundant measure in the modern poetical literature under review as will be seen from the verses quoted by Mr. Ishaque, and more especially from those he has collected in his admirable Anthology.

To sum up, this thesis which has been offered by Mr. Ishaque and approved for his doctorate, is a conscientious and laborious piece of work which shows painstaking research as well as great erudition. It forms a valuable contribution to the contemporary criticism and should be welcomed by all lovers of literature.

Hyderabad,  
Deccan.  
15th July, 1943.



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## PREFACE

THE present work is substantially my Doctorate thesis submitted to the University of London. It presents a critical account of the poets and poetry of modern Īrān. In the wake of the Constitutional-movement in Īrān, Persian poetry suffered a considerable change. If the classical poetry is theoretical in meaning and expression, the modern poetry is eminently practical: a new consciousness and a new outlook characterize it.

In order to gather a first-hand knowledge, I travelled twice to Īrān, for the first time in 1930 and subsequently in 1934. During the eight months I spent in the country, I visited important cities and centres of learning and had long talks with the poets and poetesses. After returning to India I published the materials collected in Īrān in two volumes<sup>1</sup> of an anthology entitled *Sukhanvarān-i Īrān dar 'Aṣr-i Hāẓir*, both of which were favourably reviewed in Great Britain<sup>2</sup>, France, Germany, America, Īrān and India.

A general survey with a critical estimate of the

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<sup>1</sup> Vol. I (1933), pp. 7+455+18; Vol. II (1937), pp. 23+482+7

<sup>2</sup> Prof. V. Minorsky in the *BSOS*, VIII, I, 1935, pp. 254-55 and IX, I, 1937, pp. 256-57 and Prof. R. A. Nicholson in the *JRAS*, 1935, pt. II, p. 395 and 1939, pt. III, p. 439

position of modern Persian poetry as attempted in the following pages was a desideratum, and thus viewed, the present work may justly be regarded as a critical supplement to the anthology containing the data on which this dissertation is mainly based.

In 1934 I had the privilege of meeting Prof. V. Minorsky at the celebration of Firdausi Millennium held at Tīhrān and Tūs. It was under his guidance that I was able to present this thesis.

The present work comprises seven chapters. It deals with the preparatory period of modern Persian poetry and then introduces the poets chronologically, with their individual characteristics. The themes and certain general problems are studied, such as the development of the language, metres and verse-forms. The changes are considered in their double aspect, *i.e.* both as an independent indigenous development and as a result of external influences. The concluding chapter contains certain general observations considered relevant to the work as a whole.

It may be remarked that Persian poetry after Jāmī degenerated into an art of versification. The poets depended too much on early patterns and did not go beyond the conventional forms of the *qaṣīda*, *ghazal* and *maṣnavī*, with their respective themes and imagery. Muḥtaṣham of Kāshān developed the *marṣīya* or composition of threnodies, while Dāvārī Qā'ānī and Yaghmā revived some older forms of poetry, such as the *mussammaṭ*, *tarjī'-band* and

*mustazād*. Beyond that they made no original contribution to poetry.

It is not until 1906, the year which marked the beginning of the Iranian Revolution, that the 'Modern' period of Persian poetry may be said to have commenced. This movement caused by the stirrings of the intellectuals gave a strong impetus to literary activity resulting in the breaking of the bonds of mediævalism and, at the same time, helping poetry to shake off the fetters of classicism.

It should be noted that our use of the term 'Modern' differs from that of Browne for whom 'Modern Persian' is equivalent to 'Islāmic Persian' from the Arab conquest of Īrān down to the present day. If this view is to be taken, then our 'Modern Poetry' must have to be treated rather as *ultra-modern*.

I am grateful indeed as ever to my *Alma Mater*, the University of Calcutta, for the facilities ungrudgingly offered to me for researches in the domain of Persian Literature and Civilization, particularly by way of granting a Ghose Travelling Fellowship, which enabled me to proceed to Europe for further studies. In this connection I have to mention the name of Dr. Syama Prasad Mookerjee, M.A., B.L., Barrister-at-Law, D.Litt., M.L.C., the worthy son of the late lamented Sir Asutosh Mookerjee and his successor in office as President of the Council of Post-Graduate Teaching in Arts and Science, who from the very beginning of my connection with

the University as a teacher in the Department of Arabic and Persian, fostered my literary ambition.

In the academic circle, amongst my distinguished senior colleagues, I am much indebted to Prof. B. M. Barua not only for the inspiration for arduous researches in the field of Islāmic culture as a whole, but also for his helpful and constructive criticisms.

I cannot forget the many friendly acts and words of encouragement from such great-lovers of Islāmic learning as the late Sir Denison and Lady Ross, Prof. J. R. Firth, Dr. and Mrs. Lockhart, Messrs. S. H. Taqi-zadeh, now Iranian Minister in London, M. A. Djamal-zadeh of the International Labour Office, Geneva, and M. Minovi. I must not omit to mention that I received some valued suggestions from Messrs. Firth, Taqi-zadeh and Minovi.

Outside the academic circle, I found in my eldest brother Khān Ṣāhib Al-Hāj 'Abdu'l-Halīm a true friend and guide to materially help me with his precious advice and encouragement to keep up the true spirit of a researcher. But the debt I owe him is too great to be repaid by a formal expression of gratitude.

The Hon'ble Nawab Mahdi Yar Jung Bahadur, Education Member, Hyderabad (Deccan), has placed me under a deep debt of gratitude by his courtesy in writing a foreword to this work.

I cannot conclude this preface without gratefully mentioning also the name of Mr. Satischandra Ghosh, Inspector of Colleges and Mr. Sailendranath

Mitra, Secretary, to the Council of Post-Graduate Teaching in Arts and Science, both of whom I claim as my sincere well-wishers.

*Calcutta,*

*October 1 1943.*

M. ISHAQUE.



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## SYSTEM OF TRANSLITERATION

a	ا or آ	t	ط
ā	آ	z	ظ
b	ب	'	ع
p	پ	gh	غ
t	ت	f	ف
s	ث	q	ق
j	ج	k	ك
ch	چ	g	گ
h	ح	l	ل
kh	خ	m	م
d	د	n	ن
z	ذ	u, ū, v, w	و
r	ر	h	ه*
z	ز	'	ء
zh	ژ	i, y	ي
s	س	á	ي
sh	ش	u	و
ṣ	ص	i	ي
ẓ	ض		

\* The final silent ه (های مخفی) has not been transliterated.



## ABBREVIATIONS

Art.	.. Article.
BSOS	... Bulletin of the School of Oriental Studies, London.
Cols.	.. Columns.
Cont.	Continuation.
Encycl	. Encyclopædia.
Eng.	. English.
Ger.	.. Germany.
JA	. Journal Asiatique.
JRAS	.. Journal of the Royal Asiatic Society of Great Britain and Ireland.
KONPL	. Kratkii Otserk Noweishei Persidskoi Lit- erature (A brief survey of the Modern Persian Literature in Russian).
LHP	. Literary History of Persia by E. G. Browne.
PPMP	The Press and Poetry of Modern Persia by E. G. Browne.
PPR	Poets of the Pahlavi Regime by D. J. Irani.
Qur.	.. Qur'ān.
Ref.	.. Reference.
Sukhan.	. Sukhanvarān-i Īrān dar 'Aṣr-i Ḥāẓir by M. Ishaque.
Tr. or trans.	... Translated or translation.
USSR	.. Union of Socialistic Soviet Republics.
ZDMG	.. Zeitschrift der Deutschen Morgenlandis- chen Gesellschaft.

## ADDENDA

Vahīd-i Dastagardī died on the 23rd of December 1942.

'Ibrat also died recently but the exact date of his death is not known.

## CORRIGENDA

Page	5	Line	21	<i>Read</i>	no more the	<i>for</i>	no more than
..	6	..	23	..	popular	<i>for</i>	more popular.
..	14	..	4	..	Tabrīz should be under		Āzarbāyjān and not under
					Iṣṭahān		
..	45	..	17	..	poets	<i>for</i>	psoet
..	130	..	4	..	entered	<i>for</i>	has entered.
..	148	..	19	..	poems	<i>for</i>	poem.
..	150	..	15, 16	..	On behalf of Iranians	<i>for</i>	on their behalf.
..	177	..	1	..	foot-note 371	<i>for</i>	651.
..	185	..	9	..	who gives	<i>for</i>	gives.
..	185	..	20	..	omit he.		
..	189	..	27	..	The	<i>for</i>	There is a.
..	109	fn.	8	..	Mihir	<i>for</i>	Mihir.
..	110	fn.	2				
..	156	fn.	3				

# I

## BIRTH

Birth of modern  
poetry.

The birth of modern poetry of Īrān is in one sense prior, and has in another sense run parallel, to the birth of young Īrān. The great problem before the Iranian people was how to terminate the oppression and misrule of the Qājārs on the one hand, and how to rescue Īrān from the tightening grip of the Anglo-Russian Agreement, on the other. The agonies of mind, so acutely felt by the poets, were all due to this situation. The problem before these poets was how to free the spirit of men and women from the grip of the habits and traditions of society and religion. Modern poets treat diverse subjects with a determination to see their country happier and stronger in all possible ways. These new cravings could not find an adequate expression in the forms and language adapted either to traditional epics or to highly specific mystic theories. Consequently the forms had also to be modified to satisfy fresh demands.

Poetry follows the  
general evolution of  
society.

Among the world events and changes that have bearings upon the birth of the new national consciousness and consequently, to a certain extent,

upon modern Persian poetry, are :—

1. The growing contact with the West ;
2. The *Bābī* religious movement<sup>1</sup>, characterized by the fiery outbursts of Qurratu'l-'Ayn<sup>2</sup> and other *Bābī* martyrs ;
3. The revolutionary agitation started by Sayyid Jamālu'd-Dīn<sup>3</sup> and the articles published in the *Ziyā'u'l-Khāfiqayn*<sup>4</sup> (" The Light of the East and the West ") and the *Qānūn*<sup>5</sup> (" Law "), in which he and the Armenian Malkom Khān<sup>6</sup> fiercely attacked Nāṣiru'd-Dīn Shāh<sup>7</sup> and his Government ;
4. The Russo-Japanese War<sup>8</sup> resulting in the defeat of Russia and the sudden rise of Japan to the position of a World Power ;
5. The political and social changes in the Caucasus after the Russo-Japanese War as reflected in the organs of Bākū and Tiflis ; such as the *Irshād* (" Direction "), *Hayāt* (" Life "), *Sharq-i Rūs* (" Eastern Russia ") and *Mullā*

<sup>1</sup> Started in A.D. 1844.

<sup>2</sup> Put to death in A.D. 1852. See my article ' Qurratu'l-'Ayn—a Bābī Martyr,' published in the *Calcutta Review*, May, 1942.

<sup>3</sup> Born in Shā'bān, 1254/October-November, 1838 and died on Shawwāl 5, 1314/March 9, 1897.

<sup>4</sup> A bilingual monthly magazine (in Arabic and English) started in London in February, 1892.

<sup>5</sup> A Persian periodical started by Malkom Khān in London on February 20, 1890. Forty-one numbers of this paper appeared. See *PPMP*, p. 125 and *Persian Revolution*, pp. 35-42.

<sup>6</sup> Born at Isfahān in A.H. 1249/A.D. 1833-34 ; died in Rome in the year A.H. 1326/A.D. 1908.

<sup>7</sup> Born July 17, 1831, ascended the throne September 17, 1848 ; assassinated May 1, 1896.

<sup>8</sup> The War began February 8, 1904 and ended September 5, 1905.

- Naşru'd-Dīn* published in Caucasian Turkish ;
6. The growing revolt against the demoralized Muslim clergy and the misrule of the autocratic Qājār dynasty ;
  7. The apprehension caused by the Anglo-Russian Agreement of 1907 which endangered the integrity of Īrān ;
  8. The last Great European War with its thrilling episodes and momentous effects, such as the Russian Revolution resulting in the fall of the Czar and the formation of the Soviet Government, the establishment of the League of Nations, the Youth and Woman Movements all over the world ; and
  9. The propagation of new scientific inventions, such as the telegraph, telephone, gramophone, railway, automobile, cinematograph, wireless, aeroplane, submarine, etc.

All these factors affecting the political and social life of Īrān found their echo and sublimation in modern poetry. The modern world opened up to the poets a vast academy, as it were, for the discussion of all the problems of private and social life, education, politics, economics, philosophy and religion. Their range of topics is considerably wide and they show a good grasp of the nature of the problems in hand.

Period short out  
creativ .

The modern period of Persian poetry has been short but creative. In my anthology I have had to give place to no less

than eighty-three poets, representative of the epoch, but this number could easily be increased<sup>1</sup>. Among them there are no Firdausī and Sa'dī, but the distinctive feature of most of them is a definite individuality, which will secure to them a sure place in the modern Pantheon.

The herald of the  
modern age.

The herald of the new race of Persian poets may be said to be Adīb-i Piṣhāwarī. Although he identified himself with Īrān and her people, he never forgot India, the land of his birth. He wrote poems both in Persian and Arabic, all in the old style. Khāqānī and Qā'ānī in particular are two of the earlier poets whom he imitated in his Persian poems. With regard to the forms of poetry, his *qaṣīdas*, *ghazals* and *rubā'īs* have nothing new in them. It is in the choice of subjects that he has shown originality. Even a cursory view of the various poems in his *Divān* may suffice to show how world events and the resulting state of affairs shaped his ideas. He has a poem on the Russo-Japanese War, a long diatribe exhorting the Indians to rise, several panegyrics to the ex-Kaiser and a goodly number of miscellaneous productions on the Great European War and the degraded condition of the Muslim world. It was particularly in his poems about Īrān and her people that he extolled patriotism and attachment to the 'motherland.'

<sup>1</sup> See note (\*) on p 33 *infra*.

As is generally the case with a pioneer, the ideas of Adīb are crude and his language rather full of rigid classicism. He was, moreover, but a refugee, his mother-tongue being Pashto. In his Persian and Arabic compositions he could not help taking his stand on some classical authority, and yet he has struck a new note in his sentiments for Īrān. When the poets of the land followed suit, they expressed themselves with greater vigour and could address their countrymen more boldly. Adīb ushered in a new epoch in the history of Persian poetry, which has produced a great number of poets, the greatest of them being Maliku'sh-Shu'arā Bahār.

Forms and contents  
of modern poetry.

The older poetical forms are still prevalent in modern times, but they often serve for the expression of ideas entirely unknown in older times. The *qaṣīda* or court poem of the earlier period is almost absent from modern poetry. The *qaṣīda* survives as a form, but its purpose is no more than flattery of the reigning king or nobles of the court for personal gains. The subject of one of the *qaṣīdas*<sup>1</sup> of Sālār of Shīrāz is didactic. 'Ārif of Qazvīn has a *qaṣīda*<sup>2</sup> indicting his countrymen for accepting stipends from foreign legations. Farrukhī of Yazd has criticized Vuṣūqu'd-Dawlā in a *qaṣīda*<sup>3</sup> for his Anglo-Persian Treaty. Similarly the *ghazal*, *maṣnavī*, *qit'a* and *rubā'ī* are

<sup>1</sup> Ishaque, *Sukhan*, i, 136-37.

<sup>2</sup> *Ibid.*, 200-201.

<sup>3</sup> *Ibid.*, 316-17

still the prevalent forms, but these names no more suffice to indicate the nature of the contents. It is the themes and the manner of handling them that now really count.

Classification of  
Poets

So far as the forms and themes of poems are concerned, the poets of the Age may, as observed elsewhere<sup>1</sup>, be conveniently classified under the following heads :—

1. Those writing in the old style and dealing with old themes, *e.g.*, Āzād of Hamadān, Baizā'i of Kāshān, Dāniṣh of Tīhrān, Rabbānī, Shabāb, Shu'ā', 'Ibrat, Ghāmām, Nāṣih, Vuṣūq, Hādī, Yaktā and others.
2. Those writing in the old style but dealing with new themes, *e.g.*, Adīb-i Piṣhāwarī, Afsar, Amīrī, Bahār, Parvīn-i I'tiṣāmī, Pizhmān, Pūr-i Dāvūd, Hikmat, Dāniṣh of Khurāsān, Shahrī-yār, 'Ārif and others.
3. Those adopting a new style and dealing with new themes, *e.g.*, Aḥmadī, Sarmad, Šūratgar, Lāhūti and others.
4. Those trying their poetic skill in the composition of more popular songs (*Taṣnīf*), *e.g.*, Aḥmadī, Amīrī, Bahār, Pizhmān, Jāhid, Shaydā, 'Ārif and others.

<sup>1</sup> Ishaque. *Sukhan*. i, 4-5 (Introduction), also ii, xx (Introduction)

## II

### POETS

Here we propose to introduce the poets of modern Īrān in the chronological order of their birth dates and group them geographically according to their places of birth. The list given below does not claim to be exhaustive, nor are the poets, named in it, all of the same calibre. I do not, however, mean disrespect to any left out of consideration. The criterion of selection of the poets for treatment is their fame and reputation in the literary circle of Īrān.

#### (a) Poets classified chronologically :-

Name and <i>Takhallus</i>	Born A.H.	Died A.H.	Place of birth
1. Sayyid Aḥmad <i>Adīb</i>	1260 <sup>1</sup>	1349 <sup>2</sup>	Pīshāwar
2. Muḥammad Ḥusayn Qarīb <i>Rabbānī</i>	1262	1345 <sup>2</sup>	Garakān.

<sup>1</sup> The exact date of his birth is not known. 'Alī 'Abdu'r-Rasulī who edited the *Divān* of Adīb in A.H. 1352/A.D. 1933 (vide *Muqaddima* to the *Divān*, p. 2) and Dīnshah J. Irānī, (*Poets of the Pahlavī Régime*, p. 5) give his approximate date of birth as A.H. 1260/A.D. 1844-45.

<sup>2</sup> E. Berthels gives the year of Adīb's death as A.D. 1931 (vide *Encycl. of Islām* iii, 1064), but the actual date of his death was Monday, the 3rd Sa'ar, 1349/30th June, 1930 (when I was in Tīhrān). Vuṣṭu'q-d-Dawla wrote an elegy on him which ends with the chronogram :

آه بیفزود و گفت حیف و دریغ از ادیب

i.e., 1349 (vide *Sukhan*, ii, 383).

<sup>3</sup> Vahīd-ī Dastgardī wrote an elegy on Rabbānī (vide *Sukhan*, ii, 174

Name and <i>Takhalluṣ</i>	Born A.H.	Died A.H.	Place of birth
3. Rīzā Khān (Prince Arfa') <i>Dānuṣh</i> ..	1267	1356 <sup>1</sup>	Tabriz.
4. Muḥammad Jawād <i>Shabāb</i> .	1270	1351	Kirmānshāh.
5. Muḥammad Taqī <i>Shūrīda</i> .	1274	1345 <sup>2</sup>	Shīrāz.
6. Ṣādiq Khān (Adību'l-Mamālīk) <i>Amīrī</i> ..	1277 <sup>3</sup>	1336	Kāzaran.

f. n. 1), the last verse of which gives the year of his death :

سر برون کرد ز مینوی فلک حاحظ و گفت  
آفتاب فلک علم و ادب حسست اصول

Here 3 for ج in حاحظ is to be subtracted from the total of the numerical values of all the letters of the second hemistich, i.e., 1348-3=1345.

<sup>1</sup> Prince Arfa' died on March 19, 1937/Isfand 28, 1315 (Solar). Nādirī in an elegy on the Prince gives the chronogram of his death as :

سر ز طهران برون نمود و سرود رفت دانش ز عالم فانی  
(vide *Kānūn-i Shurā*, p. 7, No. 36-40, vol. III).

Here the value of ط in طهران is to be subtracted from the total value of the letters in the second hemistich, i.e., 1324-9=1315.

<sup>2</sup> The year of the birth of *Shūrīda*, according to the *Fārs-nāma-i Nāṣiri* by Hājī Mirzā Ḥasan *Shīrāzī*, is A.H. 1274/ A.D. 1857-58. But according to the chronogram هفت سال و هفت روز contained in the following verse of the poet, he was born in A.H. 1280/ A.D. 1863-64 :

گفت کی زائید مامت گفتمش مامر چو زاد  
روژه بود از سال هجرت هفت سال و هفت روز

This discrepancy would disappear if the value of the letter و in the chronogram هفت سال و هفت روز is not taken into consideration. The actual date of his death is Thursday, the 6th Rabi' II, 1345. The poet, before his death, wrote his own epitaph, the last hemistich of which, quoted here, gives the year of his death :

شده شوریده بجان جانب مژان رحیم

i.e., 1345 (vide *Sukhan*, I, 190).

<sup>3</sup> When *Amīrī* was born, a friend of his father composed the following *rubā'i* in which the words پیغمبر پاک give *Amīrī*'s year of birth as A.H. 1277 :

فرخنده نژاد صادق آن اختر پاک دارای نژاد فروغ و گوهر پاک  
پیغمبر پاک سال میلادش شد چون هست ز خاندان پیغمبر پاک

Name and <i>Takhalluṣ</i>	Born A.H.	Died A.H.	Place of birth
7. 'Abdu'l-Jawād <i>Adīb</i>	...	1281	1344 <sup>1</sup> Nīshāpūr.
8. Yaḥyā ( <i>Yahyā</i> )	...	1281 <sup>2</sup>	1318 Dawlatābād
9. Ḥusayn <i>Khān</i> Istandiyārī	...	1283	... Ṭīhrān.
10. •Muḥammad 'Alī <i>Khān</i> 'Ibrat	...	1285	... Iṣṭahān.
11. Sayyid Aṣḥrafu'd-Dīn <i>Ashraf</i>	...	1288	1350 Rašt.
12. Taqī <i>Khān</i> (Zīyā-Lashkar) <i>Dānish</i>	...	1288	... Tafrīsh.
13. Ḥaydar 'Alī <i>Kamālī</i>	...	1288	... Abarqu.
14. Muḥammad Ḥusayn <i>Khān</i> ( <i>Shu'ā'u'l-Mulk</i> ) <i>Shu'ā'</i>	...	1289	.. Shīrāz.
15. 'Abdu'l-Ḥusayn <i>Ayatī</i>	..	1290	... Taft
16. Īraj Mīrzā (Jalālu'l-Mamālīk) <i>Īraj</i>	...	1291	1344 <sup>1</sup> Tabrīz.
17. Ḥusayn <i>Khān</i> <i>Dānish</i>	...	1292	.. Iṣṭānbul.
18. Muḥammad Yūsuf-zāda <i>Ghamām</i>	...	1292	... Najaf.
19. Ḥasan <i>Khān</i> (Vuṣṭu'd-Dawla) <i>Puṣṭuq</i>	...	1292	.. Ṭīhrān.
20. Ḥusayn <i>Khān</i> Samī'ī (Adību's-Saltāna) <i>'Aṭā</i>	..	1293	... Rašt.
21. Ismā'il Amīr- <i>Khizī</i> <i>Girāmī</i>	...	1294	... Tabrīz.
22. Muḥammad Kasmā'ī	...	1294	1352 Rašt
23. 'Abdu'l-'Azīm <i>Khān</i> <i>Qarīb</i>	...	1296	... Garakān.

<sup>1</sup> Iṣṭrāq-i Khāvarī gives the year of his birth as A.H. 1284 (vide *Armaghān*, vii, p. 235). According to Rashīd-i Yāsīmī, he died on Zū'l-qa'da, 12, 1344 (see *Adabīyyāt-i Mu'āsīr*, p. 15).

<sup>2</sup> In A.H. 1330 Yaḥyā wrote a poem, the opening verse of which reads *ز پنجاه سال ت فرون گشت عمر*, from which his date of birth can roughly be calculated as 1330-50=1280 (For the poem, refer to *Uddī-Bihisht*, p. 6.)

<sup>3</sup> Shūrīda wrote an elegy on the death of Īraj Mīrzā, the last hemistich of which contains the chronogram of Īraj's death. The verse runs as

ایرج ما مرد آه از کیم این نور فدک

i.e., 1344. (*Sukhan*, i, 186-87)

Name and <i>Takhalluṣ</i>	Born A.H.	Died A.H.	Place of birth
24. Muḥammad Hāshim Mīrzā <i>Afsar</i> ...	1297 <sup>1</sup>	1360	Sabzavār.
25. 'Alī Akbar Khān Dihkhudā <i>Dakhaw</i> ...	1297	...	Ṭīhrān.
26. Muḥammad Ḥusayn Adīb-i Azād <i>Adīb</i> ...	1298	..	Tabriz.
27. Ḥasan Khān <i>l'ahid</i> ...	1298	...	Dastagard.
28. Muḥammad Ḥusayn <i>Nādnī</i> ...	1299	...	Maṣḥhad.
29. 'Alī Muḥammad <i>Baiṣā'i</i> ...	1299	1352 <sup>2</sup>	Arān.
30. Aḥmad Khān Ashtarī <i>Yaktā</i> ...	1299	...	Jawshāqān
31. Abu'l-Qāsim 'Arīf ...	1300	1352 <sup>3</sup>	Qazvīn.
32. Aḥmad Khān Bahmanyār <i>Dihqan</i> ..	1301	...	Kirmān
33. Abu'l-Ḥasan Khān <i>Furūghī</i> ...	1301	...	Ṭīhrān.
34. Murtaza Khān (Tarjumānu'l-Mamālik) <i>Farhang</i> ...	1301	...	Ṭīhrān.
35. 'Alī Muḥammad Khān <i>Azād</i> ...	1302	...	Hamadān.
36. Nāṣiru'd-Dīn Khān <i>Sā'id</i> ...	1302	...	Shīrāz.
37. Taqī Khān Aq-evlī <i>Bimsh</i> ...	1303	...	Ṭīhrān.
38. Ibrāhīm Khān Pūr-i Dāvūd <i>Pūr</i> <sup>4</sup> ...	1303	...	Rasht.
39. Muḥammad Taqī (Maliku'sh-Shu'arā) <i>Bahār</i> . ...	1304	...	Maṣḥhad.

<sup>1</sup> Rashīd-i Yāsīmī gives the date of the birth of *Afsar* as Muḥarram 21, 1297 (vide *Adabiyāt-i Mu'āsir*, p. 16).

<sup>2</sup> The actual date of his death is Tuesday, the 15th Isfand, 1313 (Solar) as given by his son Mīrzā Ḥusayn Khān Baiṣā'i in his article on his father (vide *Armaghān*, xvi, 64).

<sup>3</sup> Rashīd-i Yāsīmī mentions the date of the death of 'Arīf as Bahman, 1312 (Solar) (vide *Adabiyāt-i Mu'āsir*, p. 69). K. Tschajkin (vide *KONPL.*, p. 59) and E. Berthels (vide *Encycl. of Islām*, iii, 1065) give the date of his birth as A.D. 1879-80, while Dr Shafaq who has edited the *Dirān* of 'Arīf gives A.H. 1300, i.e., A.D. 1882-83, (vide *Dirān-i 'Arīf*, p. 59, f. n. 1).

<sup>4</sup> In his early days he used *Lisān* as his *Takhalluṣ* (vide the closing verses of poems Nos. 2 and 4 on pages 21 and 23 respectively of his *Pouran-Dokht-Nāmeh*).

	Name and <i>Takhalluṣ</i>	Born A.H.	Died A.H.	Place of birth
* 10.	Yadu'llāh <i>Khān Māyil</i> ...	1304	...	Tūysirkān.
41.	'Abdu'l-Ḥusayn <i>Khān</i> ( <i>Shaykhu'l-Mulk</i> ) <i>Aurang.</i>	1305	...	Ṭih-rān.
42.	Muḥammad 'Alī <i>Khān Bāmdād</i> ...	1305	...	Mashhad.
43.	Nizām-i Vafā <i>Nizām</i> ...	1305	...	Kāshān.
44.	Muḥammad <i>Farrukhī</i> ...	1306	1358 <sup>1</sup>	Yazd.
45.	Abu'l-Qāsim <i>Lāhūtī</i> ...	1306 <sup>1</sup>	...	Kirmānshāh
46.	Ḥusayn <i>Khān Masūr</i> ...	1308	...	Kūpā.
47.	Abu'l-Qāsim <i>Khān</i> <i>Itisām-zāda Nivāzi</i>	1308	...	Tabriz.
48.	Mūsā (Mu'azzamu's-Saltāna) <i>Darlat</i> ...	1309	...	Ṭih-rān.
49.	Mahdī <i>Khān</i> Malik <i>Ḥijāzī Qulzum</i> ..	1309	...	Yazd.
50.	Hādī <i>Khān</i> <i>Ḥā'irī Hādī</i> ..	1309	...	Ṭih-rān.
51.	'Alī Aṣghar <i>Khān Hikmat</i> ..	1310 <sup>1</sup>	..	<i>Shīrāz</i> .
52.	Šādiq <i>Khān</i> <i>Rizā-zāda Shafaq</i> ...	1310	...	Tabriz.
53.	'Alī Riza <i>Ibrāhīmī Damsh</i> ...	1311	...	Kirmān.
54.	'Abdu'llāh <i>Khān Yāsā'ī</i> ( <i>Yāsād'ī</i> ) ...	1311	...	Mihrijird.
55.	Ḡhulām Ḥusayn <i>Khān Sumūd</i> ...	1312	...	Ṭih-rān.
56.	Muḥammad Riza <i>'Ishqī</i> ...	1312	1342 <sup>1</sup>	Hamadān

<sup>1</sup> For the manner in which he met his death, see the Introduction (p. ڪد) to Fariukhī's *Dīrān* (ed. by Ḥusayn-i Makkī), published at Ṭih-rān in A.H. 1320 (Solar).

<sup>2</sup> Šadru'd-Dīn 'Aynī gives the date of his birth as A.H. 1306/A.D. 1887 (vide *Namūna-i Adabiyāt-i Tājīk*, p. 586). Berthels also mentions A.D. 1887 (vide *Encycl. of Islām*, III, p. 1065).

<sup>3</sup> According to Raṣhīd-i Yāsīmī, Hikmat was born on Ramazān 23, 1310 (See *Adabiyāt-i Mu'asir*, p. 41).

<sup>4</sup> In 1930 I visited the tomb of the poet at the cemetery of Ibn Bāhawāhī situated on the south of the ruined city of Rayy, and found the following inscription on the tombstone:

در مسلح عشق جز نکو را نکشند لاغر صفتان زشت خورا نکشند  
گر عاشق صادق ز کشتن مگرین مردار بود هر آنکه او را نکشند  
شهادت مرحوم میرزاده عشقی ۵ شنبه آخر ذی قعدة الحرام ۱۳۴۲ هجری

Name and <i>Takhalluṣ</i>	Born A.H.	Died A.H.	Place of birth
57. 'Abbās <i>Khān Furdī</i>	... 1312	...	Yazd.
58. Yaḥyā <i>Khān Samī'iyān Raḥān</i>	... 1313	...	Ṭīhrān.
59. Maḥmūd <i>Khān Afshār</i> , Dr.—	... 1313	...	Yazd.
60. Muḥammad Dāniṣh Buzurg-niyā <i>Dāniṣh</i>	1314	...	Maṣḥhad. <sup>1</sup>
61. Ghulām Rīzā <i>Khān Rashīd-i Yāsīmī</i> ( <i>Yāsīmī</i> )	... 1314	..	Kirmānshāh
62. Ghulām Rīzā <i>Khān Rūhānī</i>	... 1314	...	Ṭīhrān.
63. Sayyid Maḥmūd <i>Khān Jawāhirī Farrukh</i>	1314	...	Maṣḥhad.
64. 'Abdu'r-Raḥmān <i>Farāmarzī</i>	... 1315	...	Gachū.
65. 'Alī Buzurg-niyā (Sadru'r-Tuijār) <i>Ṣadr</i>	1316	...	Maṣḥhad.
66. Muḥammad 'Alī <i>Khān Naṣiḥ</i>	... 1316	...	Ṭīhrān.
67. Bahāu'd-Dīn <i>Khān Ḥusām-zāda</i>	... 1317	...	Shīrāz.
68. Jalālu'd-Dīn <i>Khān Humā'ī Sanā</i>	... 1317	...	Iṣfahān.
69. Badī'uz-Zamān <i>Furūzānfar</i>	... 1318 <sup>1</sup>	...	Buṣhrūya.
70. Ḥusayn <i>Khān Bakhtiyārī Pīzhmān</i>	... 1318	...	Ṭīhrān.
71. Sayyid Ḥusayn <i>Shajara Binā</i>	... 1318	...	Iṣfahān.
72. Lutī 'Alī <i>Khān Ṣūratgar</i> , Dr. -	... 1319	..	Shīrāz.
73. Naṣru'llāh <i>Khān Falsafī</i>	... 1319	...	Ṭīhrān.
74. Muḥammad Amīn <i>Adīb</i>	... 1320	...	Maṣḥhad.
75. Ḥabīb Yaghma i <i>Ḥabīb</i>	... 1320	...	Khūr.
76. 'Abdu'l-Ḥusayn <i>Aḥmadī</i>	... 1321	...	Bakhtiyārī land.
77. Muḥammad Ḥusayn <i>Khān Shahrīyār</i>	... 1323	...	Tabriz.
78. Sayyid Ṣādiq <i>Khān Sarmad</i>	.. 1325 <sup>2</sup>	...	Ṭīhrān.

<sup>1</sup> Y. Marr gives the date of his birth as Tuesday, the 28th Rabi' II, 1322/12th July, 1904. See Marr's article (in Russian) *Contemporary means of Transport pictured by Persian poets* published in the *Mémoires du Comité des Orientalistes*, dated the 22nd August, 1929, p. 223.

<sup>2</sup> Dinshah J. Irani, (PPR., p. 326) and Rashīd-i Yāsīmī, (See *Adabīyyāt-i Mu'āsīr*, p. 56) give the date of his birth as A.H. 1289 (Solar) which is equivalent to A.H. 1329/A.D. 1911-12.

Name and <i>Takhalluṣ</i>	Born A. H.	Died A. H.	Place of birth
79. Parvīn-i I'tiṣāmī <i>Parvīn</i>	... 1328	1360 <sup>1</sup>	Tīhrān.
80. Jahāngīr-i Jalīlī ( <i>Jalīlī</i> )	... 1328	1358	Tīhrān.
81. Ghulām 'Alī Khān Azarakhshī <i>Ra'dī</i> , Dr.—	1328	...	Tabriz.
82. Nuṣratu'llāh Khān Kāsīmī <i>Nusrat</i>	... 1329	...	Tīhrān.
83. Faṣl-i Bahār Khānum (Īrānu'd-Dawla) <i>Jannat</i> .	not known	...	Tīhrān.

(b) Poets grouped geographically :—

Place of birth	Number of poets	Numbers from the foregoing table
Ṭīhrān	... 20	9, 19, 25, 33, 34, 37, 41, 48, 50, 55, 58, 62, 66, 70, 73, 78, 79, 80, 82 and 83.

**Khurāsān :**

Mashhad	...	7	28, 39, 42, 60, 63, 65 and 74.
Bushrūya	...	1	69.
Nishāpūr	..	1	7.
Sabzavār	..	1	24

**Iṣfahān :**

Iṣfahān	...	3	10, 68 and 71.
Abarqū	...	1	13.
Bakhtiyārī land	...	1	76.
Dastgard	...	1	27

<sup>1</sup> Sālār of Shīrāz has given her year of death in the following chronogram:

افسرده طبع سالار از سال رحلتش گفت

دیدى کار این جهان شد پروین افتصامی

i.e., 1360.

Place of birth		Number of poets	Numbers from the foregoing table
Dawlatābād	...	1	8.
Kūpā	...	1	46.
Tabrīz	...	8	3, 16, 21, 26, 47, 52, 77 and 81.
<b>Fārs :</b>			
<u>Shīrāz</u>	...	6	5, 14, 36, 51, 67 and 72.
Gachū	...	1	64
<b>Yazd :</b>			
Yazd	..	4	44, 49, 57 and 59.
Mīhrjrd	...	1	54
<b>‘Irāq-i ‘Ajam :</b>			
Garakān	..	2	2 and 23.
Kāzarān	..	1	6.
Tafrīsh	...	1	12.
Raṣṣht	..	4	11, 20, 22 and 38.
Kirmānshāh	...	3	4, 45 and 61.
<b>Kirmān :</b>			
Kirmān	...	2	32 and 53.
Taft	...	1	15.
<b>Kāshān :</b>			
Kāshān	.	1	43.
Ārān	..	1	29.
Hamadān	...	2	35 and 56.
Qazvīn	...	1	31.
Jawshāqān	...	1	30.
Tūysirkān	...	1	40.
<u>Khūr</u>	...	1	75.

This shows that the poets who belong to Īrān by virtue of their birth and nationality are eighty in all. Among the remaining three poets, Adīb (No. 1) was a native of Pishāwar, but his warm feelings for Īrān are obvious. Dāniṣh (No. 17), born at Istānbūl, has never been to Īrān, but he is of Iranian parentage and is at present attached to the Iranian Embassy at Ankara. Ḡhamām (No. 18), though born at Najaf, is a pure Iranian by parentage, nationality, residence and service.

It is impossible to describe in detail the whole of the output of each single poet, quoted in the first table. Select pieces of poetry, representative of individual style, are to be found in my anthology, and here I shall present only the distinctive characteristics of their individuality. To take them in order :

1. Adīb of Pishāwar who comes first chronologically, is a bilingual poet. Muḥammad Khān Qazvinī has compared him with Abu'l-'Alā al-Ma'arri (A.D. 973-1057)<sup>1</sup>. His verses are full of classicism and obsolete expressions.

2. Rabbānī who like Adīb is a bilingual poet of the Classical school, has written verses that are dull, laboured and old-fashioned.

3. All we can say of Dāniṣh of Tabriz is that he imitates classical models. His two best known

<sup>1</sup> Muḥammad Khān Qazvinī, *Bist Maqāla* 1, 7, Bombay, 1928.

Maṣnavī poems are 'Ṭūl-i 'Umr'<sup>1</sup> ("Secrets of Longevity") and 'Āvāza-i Bazm-i Ṣulḥ-i la Ḥaye' ("Echoes of the Peace Conference of the Hague<sup>2</sup>"). He died at the ripe old age of eighty-seven.

4. Shabāb of Kirmānshāh—a rider, archer and editor—is an expert in the use of choice words and in the employment of rhetoric, often displaying great ingenuity. His poems in the Shakaristān<sup>3</sup> show that though old in age, he was young in thought and spirit.

5. Though an adherent of the Classical school, Shūrīda has a style of his own. He is remarkable for his excellent diction and ability to play on words. He could well claim to be a descendant of Ahlī of Shīrāz<sup>4</sup>.

6. Amīrī—a prominent journalist—is another bilingual poet whose poetry is commensurate with

<sup>1</sup> See his *Divān-i Gauhar-i Khāvarī*, pp. 36-56, Iṣṭānbūl.

<sup>2</sup> This poem, comprising fifty-three verses, has been translated into French, English, German, Russian, Italian, Dutch, Spanish, Swedish, Latin, Greek, Armenian, Japanese, Arabic and Turkish languages. (See *Echos de la Conférence de la Haye*, Constantinople, 1903).

<sup>3</sup> First edition was published at Kirmānshāh in A.H. 1306 (Solar).

<sup>4</sup> This celebrated poet flourished chiefly in the reign of Shah Ismā'il Ṣafavī. Besides a *Divān* of *qaṣīdas*, *ghazals*, enigmas and other ingenious kinds of versification, he has to his credit two *Maṣnavīs*, *Sham' u Parwāna* ("The Taper and the Moth"), and *Siḥr-i Ḥalāl* ("Lawful Magic"). His another much admired *qaṣīda* is honoured with a commentary by Mullā Jāmī. He died in A.H. 942, according to the chronogram: پادشاه شعرا بود اهلی.

his learning. He is an unbiassed purist<sup>1</sup> and a pungent satirist, perhaps the greatest after Sūzani<sup>2</sup>.

7. Adib of Nīshāpūr, although handicapped by blindness, is a good bilingual poet. At first he followed Qā'ānī, but afterwards adopted the Turkistān style. As a blind man, he is naturally inclined to be introspective.

8. Yaḥyá is more an imitator than an original composer. He will be remembered for his attempt to revive the syllabic system in Persian metres, as also for his verse-translation of many a French poem<sup>3</sup> into Persian.

9. Muḥtaṣḥimu's-Saltāna, many times President of the Majlis, is a scanty versifier of *ghazals*. He is better known for his political activities than his poetical productions. He deserves mention also for the fact that he presided over the historic Congress of Orientalists, held on the occasion of Firdausi Millenary celebrations at Ṭīhrān in A.H. 1355/A.D. 1934.

10. 'Ibrat, who is a staunch adherent of the Classical school and well known for his mystic trend of mind, is flawless in his rhyme and metre.

<sup>1</sup> Purist in the sense that he writes in pure Persian diction, free from Arabic.

<sup>2</sup> d. A.H. 569/A.D. 1173-74.

<sup>3</sup> e.g., *Christine* by Leconte de Lisle, *Le loup et le jeune mouton* by Fénelon, *La mort des Rois* by Edmond Harancourt, *Le Vase brisé* by Sully Prudhomme, *La jeune Captive* by André de Chénier.

11. Ashraf is prophetic and inspiring; his poems are noted for their genial flow and breathe the air of freedom and progress.

12. Dāniṣh of Tihrān who specializes in *qaṣīdas* of the classical style, treats both serious and humorous themes with equal skill. His *Divān-i Hakīm-i Sūrī*, rich in culinary vocabulary, reminds us of the classical *Buṣḥaq-i Aṭ'ima*.

13. Kamālī who was apprenticed by his father to a blacksmith, is a self-taught man. As a poet, he has been held in high esteem by his contemporaries<sup>1</sup>. Though a follower of the school of Fārs and ʿIrāq, he does not disdain the Indian style (*Sabk-i Hindī*).

14. Shuʿāʾ is a merited, though pedantic, composer of *qaṣīdas* and *qitʿas* on classical models; he is skilled in composing chronograms.

15. Āyatī—a renegade Bahāʾī—has no particular claim to eminence except for his introduction of the *Ṣulāṣī* verse-form and his capacity for writing in pure Persian. His *Kawākibuʾd-Durriyya fī Maʾāṣiruʾl-Bahāʾiyya*<sup>2</sup> in favour of and *Kashfuʾl-*

<sup>1</sup> Amīrī praises him thus:—

ابوالکمال کمالی خدا یگان سخن  
به پیکر قلمت جای کرده جان سخن  
اگر نه کلک تو طرح سخن در افکندی  
بر او فتادی ازین مملکت نشان سخن

(*Divān-i Amīrī*, p. 435, Tihrān, A.H. 1312 (Solar)/A.D. 1934-35).

<sup>2</sup> This work, comprising two volumes, deals with the origin and propagation of Bahāʾīsm and was published in Egypt in 1923.

- Ḥiyāl*<sup>1</sup> against Bahā'ism are his important works. His fame also rests on the monthly *Namakdān*, edited by him for about five years.

16. Īraj Mīrzā, a prince of the blood, is a great personality amongst modern poets. He has composed singularly simple, fluent and elegant poems in a homely diction. For his ribald and satirical poems his *Divān* was proscribed, as also for his free thoughts; he, like Firdausi, was denied burial in a Muslim cemetery<sup>2</sup>.

17. Dānīsh of Iṣfahān is lucid in style, classical in form and romantic in theme. Though his poem on *Zartušt*<sup>3</sup> (In praise of Zoroaster) bespeaks his nationalistic feelings, he has never been to Īrān.

<sup>1</sup> *Kashfu'l-Ḥiyāl*, published in three volumes, is a vigorous attack on Bahā'ism

<sup>2</sup> Īraj lies in a grave by the roadside at *Shīmrān* on the north of *Tajrīsh*. I found the following poem, written by the poet himself, inscribed on his tombstone:

اے نکویان کہ در این دنیا آئید  
اینکہ خفته است در این خاک منم  
ایرحر ایرج شیرین ساغدم  
یک جهان عشق نہان است اینجا  
مدفن عشق جهان است اینجا  
ہر کراوی خوش و موی نکوست  
مردہ و زندہ من عاشق اوست  
من همانم کہ در ایام حیات  
بی شما صرف نکردم اوقات  
بعد چون رخت زدنیام بستم  
باز در راہ شما بدشستم  
گرچہ امروز بخاکم ماوست  
چشم من باز بدنبال شماست  
بنشینید بر این خاک دمی  
بگذارید بخاکم قدمی  
گاهی از من بسخن یاد کنید  
در دل خاک دلم شاد کنید

<sup>3</sup> *Zartušt-nāma*, Iṣtānbūl in 1918; also *Sukhan*. ii, 121-24.

18. Ghamām writes *ghazals* and other poems, remarkable for their simplicity and spontaneity.

19. Vuṣūq, sometime Premier and responsible for the abortive Anglo-Persian Agreement of 1919, is a follower of the old masters, conspicuous for the dexterity and firmness of his verse. His poems deal with social and philosophical subjects.

20. 'Aṭā who has held different portfolios in the Cabinet, follows the style of 'Irāq poets. His poem, *Payām-i Kūh* ("The Message of the Mountain") may be reckoned as a masterpiece for its bold imagery, solemn diction and sublime ideas.

21. Girāmī of Tabriz has adhered largely to the classical models.

22. Muḥammad Kasmā'i, younger brother of Ḥusayn Kasmā'i of the *Jungle Movement* fame<sup>2</sup>, is noted for writing good poems in his native *Gīlakī*. As a versifier in Persian, he is noted for his advocacy of the cause of women.

23. The critic 'Abdu'l-'Azīm Khān of Garakān is a learned but scanty writer in a patriotic strain. As a veteran educationist, he has devoted his life to the cause of the revival of the Persian language and literature.

<sup>1</sup> *PPR*, pp. 19-27.

<sup>2</sup> Ḥusayn Kasmā'i (A.H. 1288-1339/A.D. 1871-1920) was a spirited nationalist. He returned from Europe to Irān when the '*Jungle Movement*' of Mirzā Kūchik Khān was set on foot. He joined the movement and became editor of its organ, *The Jungle*, which had nine issues only.

24. Prince Afsar—once Vice-President of the Majlis and President of the *Anjuman-i Adabi* of Irān—has introduced the *Panjgāna* and *Shiṣhgāna* verse-forms<sup>1</sup>. He may be remembered for his short didactic poems with a vein of humour in them.

25. Dihkhudā's production in verse is small as compared with his excellent contribution in prose. His elegy on Mirzā Jahāngir Khān of Shīrāz is a masterpiece of imagery and delicate touches. He will ever be remembered for his humorous contributions to the *Charand-Parand* ("Charivari") column of the *Šūr-i Isrāfīl*. His *magnum opus*, *Kitāb-i Amṣāl wa Hikam*<sup>2</sup>, is a standing monument to his erudition. In Browne's opinion, he 'deserves to occupy the first rank amongst contemporary Persian men of letters'<sup>3</sup>.

26. There is nothing special to say about Adīb-i Āzād except that his *ghazals* and *maṣnavīs* are sweet and lucid.

27. Vahīd is to be praised for the variety of his poems. He is an admirer of Niẓāmī of Ganja. His shorter poems are suggestive, didactic in their purpose and have a tone of melancholy. He is the editor of the *Armaghān*<sup>4</sup> and founder of *Anjuman-i*

<sup>1</sup> See *Sukhan*, i, 46-47.

<sup>2</sup> On Persian proverbs and maxims illustrated by quotations from famous poets and writers. Published at Tīhrān in A.H. 1349-50.

<sup>3</sup> *LHP.*, iv, 482.

<sup>4</sup> This monthly magazine is mostly devoted to poetry and criticism. Vahīd has been editing it with great ability and success since 1920 (Bahman, 1298), contributing thought-provoking articles from his own pen.

*Adabī* of Ṭīhrān (founded in A.H. 1339/A.D.1920-21).

28. Nādirī is prolific but without any outstanding talent. His long *Maṣnavī* poem *Ta'rikh-i Nādir Shāh* will perpetuate the glory of his great ancestor Nādir Shāh<sup>1</sup>. Of the blood royal as he is, he lives the simple life of an ascetic.

29. Baizā'ī is somewhat dull and monotonous in his pessimism.

30. Yaktā follows the old school but his poems are the handiwork of an Artist, and his use of similes and metaphors is appropriate and generally flawless. Amirī has praised his poetic talents<sup>2</sup>.

31. 'Ārif, in the words of Īraj, is a more gifted composer of songs than of poems<sup>3</sup>. His unruly independence of spirit is manifest throughout his writings. He may aptly be described as a patriotic poet of the Constitution. The democratic spirit

<sup>1</sup> The poem was written at the instance of Mahku'sh-Shū'arā Bahār, in the metre used by Khāqānī in his *Tuhfatu'l-'Irāqayn*.

<sup>2</sup> Cf.

چامه من پیش گفتارت بدان ماند که کس  
در سپهر آرد ستاره در بهشت آرد گیا  
چون فراوان آزمودم دیدمت با دار و برد  
در سخن جادو کنی و زخامه داری کیمیا  
دانش از گفت تو در گوش اندر آرد گوشوار  
بینش از کلک تو اندر دیده دارد تو تیا

Amirī's *Divān-i Kāmil*, p. 23, Ṭīhrān, A.H. 1312 (Solar).

<sup>3</sup> Cf.

تو آهوئی مکن جانا گـرازی تو شاعر نیستی تصنیف سازی

(*Divān-i Īraj* 11, 48, Ṭīhrān, A.H. 1909 (Solar); *Sukhan*, i, 14, f. n. 3)

of the age and the reawakened love for freedom have been voiced in his poems. He could not tolerate cant and hypocrisy in any sphere.

32. Dihqān is not prolific. Pan-Islamic and Pan-Asiatic sympathies pervade his poem *Hadiyya-i Sharq*<sup>1</sup> ("A Present from the *Sharq*").

33. Furūghī is of scholarly habits and follows the track of the classical style. His *Shīdūsh u Nāhūd*<sup>2</sup>, a tragic drama in verse, based on a legendary tale, shows his merits.

34. Farhang's merit lies mainly in the introduction of alternate rhyming<sup>3</sup>. Patriotism is the dominant note of his poetry.

35. Āzād is noted for the sweet melody and mystical suggestion of his *ghazals*.

36. Sālār, President of the *Anjuman-i Adabī* of Shīrāz with pro-British sympathies, has only followed the trodden path in his *ghazals*.

37. Bīnīsh who is above criticism in the art of poetry, has a good fund of humour and capacity for malicious parody of the classics by way of *Tazmīn*.

38. Pūr-i Dāvūd's poems are mostly heroic and romantic stanzas, inspired undoubtedly by the

<sup>1</sup> See *Hadiyya-i Sharq*, published at Maṣḥhad in A.H. 1300 (Solar); also *Sukhan*, ii, 169-71.

<sup>2</sup> Lithographed at Tīhrān in A.H. 1340.

<sup>3</sup> See *Sukhan*, i, 337-40.

national spirit of Firdausī. They are simple and eloquent, exhibiting profound pathos and Zoroastrian tendencies. He is a staunch supporter of the *purist* movement<sup>1</sup>.

39. Bahār—once the most devoted Constitutionalist and trusted leader of the 'Nationalist Party' of Khurāsān—is the outstanding representative both of the technical perfection and of the philosophic depth of modern poetry, and no less of its sobriety and sanity. The contents of his poems show a nice balance between national sentiment, political thoughts and individual reflections. His association with the literary journals, the *Naw Bahār*, *Tāza Bahār* and *Dāniṣh Kada*, edited by him in succession, deserves notice.

40. Māyil is a good versifier without much distinction. He successively edited the dailies, *Sitāra-i Irān* and *Shafaq-i Surkh*, both now defunct.

41. If Aurang is a good versifier, he is certainly a better reciter of poems. It would not be surprising if in a poetic contest with his rivals he should assert his excellence<sup>2</sup>.

42. Bāmdād has tried his hand at all kinds of poetry without eminence in any.

<sup>1</sup> Muḥammad Khān Qazvinī, *Bist Maqāla-i Qazvinī*, i, 16, Bombay, 1928.

<sup>2</sup> He won the first prize in the competition held on the occasion of Firdausī Millenary in A.H. 1353/A.D. 1934 under the auspices of the *Anjuman-i Adabī* of Tīhrān.

43. Nizām-i Vafā is old-fashioned and yet one could wish that his art were equal to his ideas.

44. Farrukhī is, perhaps, the best improviser of his age. He is notorious in his country for his communistic leanings.

45. Lāhūtī is ultra-modern in his ideas, communistic in creed and fiery in expression. His communistic views have found strong expression in the poems, *Kiriml*<sup>1</sup> ("The Kremlin") and *Inqilāb-i Surkh*<sup>2</sup> ("The Red Revolution"). He has successfully attempted new forms of Persian poetry<sup>3</sup>.

46. Masrūr's poetic fame is on the increase. He is equally able to deal with humorous and serious themes. His poem on the *Tablets*, found at Persepolis, gives a full measure of his talent<sup>4</sup>.

47. Niyāzi makes a greater poet in French than one in Persian. His verse-translation *Les Rubayat*<sup>5</sup> of 'Omar Khayyām drew the notice of French *savants*.

<sup>1</sup> Ṣadru'd-Dīn 'Aynī, *Namūna-ı Adabıyyat-ı Tājik*, pp. 587-93, Moscow, 1926.

<sup>2</sup> *Ibid.*, pp. 593-94.

<sup>3</sup> *Sukhan*, II, 311-12

<sup>4</sup> In course of excavations, carried out at Persepolis under the supervision of the German explorer Herzfeld, two tablets with trilingual inscriptions were discovered in A.H. 1352/A.D. 1933-34. It was ascertained that the inscriptions referred to Darius and the date was fixed at 515 B.C. The *Literary Society of Tih-rān* declared a reward of twenty Pahlavī guineas for the best poem that would be composed on those tablets. Fifty poets sent in their poems. In the judgement of Āqā-i Hikmat, the then Minister of Public Instruction, and Hājī Sayyid Naṣıu'llāh Taqavī, the poem of Masrūr was considered to be the best and the reward was given to him.

<sup>5</sup> Published in Paris in A.D. 1934.

48. Daulat passes as a modest *ghazal* writer.

49. Qulzum who sings of new themes in the old style, is chiefly known for his *Haftād Mauj*<sup>1</sup> ("Seventy Billows"). It resembles externally the *Istidlāliyya* of the Bahā'i poet, Mirzā Na'im of Iṣfahān<sup>2</sup>.

50. Hādī writes excellent *ghazals*, rich in philosophical and mystical thoughts and sentiments. His poem *Khizāniyya*<sup>3</sup> ("On Autumn"), written in pure Persian and in the vigorous style of Classical writers, shows his merit.

51. Hikmat, sometime Minister of Public Instruction, is a skilled composer of didactic *maṣnavīs*.

52. Dr. Shafaq is rather a prose-writer than a poet. His poems *Bi Yād-i Pidaram*<sup>4</sup> ("In memory of my Father") and *Bi Yād-i Birādaram*<sup>5</sup> ("In memory of my Brother") are full of pathos, while his *Zindagī*<sup>6</sup> ("Life") and *Taṣawwuf*<sup>7</sup> ("Mysticism") are tinged with Ṣūfī thoughts.

<sup>1</sup> Published in Berlin, A.H. 1348/A.D. 1929.

<sup>2</sup> Na'im was a poor man of no education and little known outside the circle of his co-religionists who regard his power of versification as a divine gift. His verses are partly in Persian and partly in Arabic. He was born in A.H. 1272/A.D. 1855-56 and died in A.H. 1328/A.D. 1910-11.

<sup>3</sup> *Sukhan*. ii, 411-13.

<sup>4</sup> *Sukhan*. ii, 244-45, also *Īrānshahr*, 4th yr., pp. 10-11.

<sup>5</sup> *Sukhan*. ii, 242-44; also Sa'adat-i Nūrī, *Gulhā-yi Adab*, pp. 99-102. Tīhrān, A.H. 1312 (Solar).

<sup>6</sup> *Sukhan*. ii, 246; also *Īrānshahr*, 4th yr., p. 394.

<sup>7</sup> *Sukhan*. ii. 246; also *Īrānshahr*, 2nd yr., pp. 507-8.

53. Dāniṣh of Kirmān is lucid and didactic in his *ghazals*, written on classical models.

54. Yāsā'i has a higher place in politics than in poetry.

55. Though a soldier by profession, Surūd is capable of all manner of skilful versification in the classical style.

56. 'Iṣhqī may be called the apostle of Young Īrān. His two poems, *Īdiāl-i 'Ishqī* ("The Ideal of 'Ishqī") and *Rastākḥiz*<sup>2</sup> ("Resurrection"), raised him to eminence. Some occasional defects in diction and metre are immaterial, where the theme is lofty and the strain high. He was not only a popular poet but also a composer of songs. He paid with his life for the sincerity of his extreme republican views<sup>3</sup>. But for his premature death, he would perhaps have been one of the best poets of modern Īrān.

57. Furāt is known for his *qiṭ'as* and *ghazals*. In one of the *ghazals* he has aptly criticized the conventional ornate poetry as being repugnant to modern taste<sup>4</sup>.

<sup>1</sup> *Divān-i 'Ishqī*, pp. 46-79, Tīhrān, A H. 1308 (Solar).

<sup>2</sup> *Ibid.*, pp. 22-30.

<sup>3</sup> The poet had a sort of prevision of his unnatural death in the following lines:

من آن نیم بمرگ طبیعی بمیرم این  
یک کاسه خون به بستر راحت هدر کنم

(See *Divān-i 'Ishqī*, p. 172).

<sup>4</sup> See *PPR.*, pp. 507-8.

58. Rayḥān's poems are thoughtful and appealing, but he forsook his communistic views after one night's confinement in a lunatic asylum. He successfully edited the *Gul-i Zard* for four years.

59. Dr. Maḥmūd Khān Afshār, the well-known editor of the *Āyanda*, has written some delightful poems of a sentimental nature. His views on the veiling of women are rather conservative. His Doctorate thesis, *La Politique Européenne en Perse*<sup>1</sup>, affords a fair study of the European intrigues in Īrān.

60. The poems of Dāniṣh of Khurāsān express liberal and progressive ideas, bearing especially on the education and emancipation of women. That he is an advocate of the latter is evident from his poem entitled *Hadiyya-i Dāniṣh bi Duḡhtarān-i Imrūz wa Mādarān-i Fardā*<sup>2</sup> ("A Gift from Dāniṣh to the Daughters of To-day and Mothers of To-morrow").

61. Raṣhīd-i Yāsīmī whose love and appreciation of nature may have been stimulated by his Gurānī blood, is noted for his successful versification of didactic stories and fables from European literature.

62. Rūḡhānī is unsurpassed in his humour and wit. He has held up to ridicule the fashions and

<sup>1</sup> Published in Berlin, 1921.

<sup>2</sup> Published at Maṣḥḥad in A.H. 1314 (Solar) ; also *Sukḥan*. ii, 135-39.

foibles of modern Iranian society. His topical humorous poems have a universal appeal.

63. Farrukh is a rising poet of Khurāsān whose *qaṣīda*, *Fath-i Dihlī*<sup>1</sup> ("The Conquest of Delhi"), written on Nādir Shāh's conquest of Delhi, is a notable achievement.

64. Frāmarzī is the editor of the monthly magazine, *Taqaddum*. His poems, mainly *ghazals* and *maṣnavīs*, are few but exquisite.

65. Ṣadr in his *ghazals* and *qaṣīdas*, cleverly deals with such new themes as *Ghurūr-i Millī*<sup>2</sup> ("National Pride") and *Kār—Kūshīsh*<sup>3</sup> ("Labour and Effort").

66. The style of Nāṣih's *ghazals* and *qaṣīdas* is hackneyed, but his quatrains convey noble ideas. In their flowing smoothness, his poems bear comparison with those of 'Ibrat.

67. The animated songs' of Ḥusām-zāda are popular among the boy scouts of Irān. He is one

<sup>1</sup> This poem was published in the *Āyanda*. The Editor of the *Āyanda* exhorted the poets of Irān to immortalize the conquest of Nādir Shāh, particularly his Conquest of Delhi and the booty carried away by him from that city. It was declared that a prize would be awarded to the poet who would produce the best poem on the subject, composed in accordance with the conditions laid down in the *Ayanda*. In response to this, eminent poets like Bahār, Ṣaratgar, Nādirī and others sent in their poems which were published in the *Āyanda*. (Vide *Āyanda*, li, pp. 488, 571-74, 758-59, 840-55 and 895-904).

<sup>2</sup> *Sukhan*, ii, 261.

<sup>3</sup> *Ibid.*, pp. 261-62.

<sup>4</sup> *Sukhan*, i, 77-8; also *PPR.*, 227-31.

of those few poets who have introduced alternate rhyming in Persian poetry<sup>1</sup>.

68. Sanā is delightful, though old-fashioned. He chiefly composes *ghazals* and quatrains.

69. Badi'u'z-Zamān keeps to the *Turkistān* style, but the themes of such poems of his as *Guzārish-i Guzrān*<sup>2</sup> ("The Passing Show") describing the onslaught of the Greeks under Alexander the Great on the Iranians, '*Rāh-i Āhan*<sup>3</sup>' ("The Railway") and '*Īrān-i Dirūz — Īrān-i Fardā*<sup>4</sup>' ("The Īrān of Yesterday and the Īrān of To-morrow") show that he is romantically-minded and not averse to new ideas and social reforms.

70. The emotional appeal of Pizhmān-i Bakhti-yārī is at once deep and personal. His poem *Qabr-i Man*<sup>5</sup> ("My Tomb") shows that he had a very unhappy life.

71. The fame of Bīnā rests more on prose than on his poetry. He has introduced into poetry a number of new themes such as *Parvāna u Chirāgh-i Barq*<sup>6</sup> ("The Moth and the Electric Light"), and *Tayyāra u 'Uqāb*<sup>7</sup> ("The Aeroplane and the Eagle").

<sup>1</sup> *Sukhan*. i, 71-3; also *PPR.*, pp. 232-34.

<sup>2</sup> *PPR.*, pp. 187-94.

<sup>3</sup> *Sukhan*. i, 33-34; also *PPR.*, pp. 184-86.

<sup>4</sup> *Sukhan*. i, 35-37; *PPR.*, pp. 178J-84.

<sup>5</sup> *Sukhan*. ii, 103.

<sup>6</sup> *Ibid.*, ii, 221-22.

<sup>7</sup> *Ibid.*, pp. 222-23.

72. *Kinār-i Takht-i Jamshīd*<sup>1</sup> (By the side of Pērsopolis) and *Zīr-i Āsmān-i Bākhtar*<sup>2</sup> ("Under the Western Sky") are the two best pieces of Dr. Šūrātgar and form an antithesis, as the first of them was written in the native style and the other in the modern, after his stay in England, where he studied English poetry.

73. Falsafi's renown rests upon his happy renderings from Victor Hugo and Lamartine. He is still a young aspirant for poetic fame.

74. Adīb of Tūs is a composer of *ghazals* and *qaṣīdas* with didactic themes such as *Parda-i Sīnimā*<sup>3</sup> ("The Cinema Screen") and *Idiāl-i Kūdakī*<sup>4</sup> ("The Ideal of Childhood").

75. Ḥabīb-i Yaghmā'i has produced only a few poems, but they are of sterling worth and marked by his individuality.

76. Aḥmadi Bakhtiyārī has used with success alternate rhyming which betrays a strong Western influence<sup>5</sup>.

77. Shāhriyār has the keen insight of a poet. His poetical compositions are characterized by flowing rhythm, well-chosen diction and the choicest

<sup>1</sup> *Sukhan*. ii, pp. 264-65; also the weekly *Naw Bahār*, p. 474, No. 27 of A.H. 1341.

<sup>2</sup> *Sukhan*. ii, pp. 265-70; also the monthly *Mīhr* Nos. 9-11 of the 2nd year.

<sup>3</sup> *Sukhan*. ii, 27-28.

<sup>4</sup> *Ibid.*, pp. 29-30.

<sup>5</sup> *Ibid.*, pp. 15-19

expressions. His poems *Rūḥ-i Parvāna*<sup>1</sup> ("The Soul of Parvāna"<sup>2</sup>), *Ay Zan*<sup>3</sup> ("O Woman!") and *Dukht-i Dāryūsh*<sup>4</sup> ("The Daughter of Darius") are full of feeling and pathos.

78. Sarmad, a young poet of great promise, has led the revolt against the conservative and conventional poetry of Persia. He is the best interpreter of the new spirit of the age. He composes all kinds of poetry and sometimes vies in style with Īraj Mīrzā. *Banafsha*<sup>5</sup> ("The Violet"), *Ā'ina-i Falak*<sup>6</sup> ("The Mirror of Firmament") and *Sukhan*<sup>7</sup> ("Poetry") are some of his remarkable pieces.

79. Parvīn-i Itīšāmī is a learned, thoughtful and successful poetess, whose poem *Safar-i Ashk*<sup>8</sup> ("The Journey of Tears") is alone sufficient, in the estimate of Bahār<sup>9</sup>, to entitle her to a high place among the poets.

80. Jalīlī is better known for his prose style than for his verse.

<sup>1</sup> *Sukhan*, II, 248-50.

<sup>2</sup> Parvāna was an amiable singing girl, gifted with a charming and melodious voice. She was well-versed in music. She died of consumption in A.H. 1347/A.D. 1928. Pīzhmān has given the date of her death in the following chronogram:

وای پروانه سوخت

Alas! Parvāna (The Moth) is burnt.

<sup>3</sup> *Dīnāh-i Shahrīvār*, p. 28 Tīhrān, A.H. 1310 (Solar); also *Sukhan*, II, 254.

<sup>4</sup> *Sukhan*, II, 256-57.

<sup>5</sup> *Ibid.*, pp. 195-97.

<sup>6</sup> *Ibid.*, pp. 198-200

<sup>7</sup> *Ibid.*, pp. 206

<sup>8</sup> *Ibid.*, pp. 93-94; also *Divān-i Parvīn*, p. 133, Tīhrān, A.H. 1354.

<sup>9</sup> *Divān-i Parvīn*, (Bahār's Foreword, p. 3), Tīhrān, A.H. 1354.

81. Ra'di Āzarak<sup>h</sup>shī is a promising young poet, capable of expressing good thoughts in a simple language.

82. Nuṣrat who belongs to the younger generation, is also a poet of great capacity.

\*83. The poetess Jannat who writes her *ghazals* in imitation of old masters, is a princess of the blood<sup>1</sup>. In painting, she is a pupil of the famous Kamālu'l-Mulk<sup>2</sup>. She has been put last in the list as the date of her birth is not known.

This is but a very brief survey of the individual

\*To the above list one might be tempted to add these names: Abu'l-Ḥasan Khān *Jalva* (A.H. 1238-1314/A.D. 1822-96), Muḥammad Bāqir Mīrzā *Khusravī* (A.H. 1266-1338/A.D. 1850-1919), Āqā Khān-ī Kirmānī (A.H. 1270-1314/A.D. 1853-96), Mīrzā Naṣīru'd-Dīn *Furṣat* (A.H. 1271-1339/A.D. 1854-1920), Abū Naṣr Faṭḥullāh Khān *Shaybānī* (d. A.H. 1308/A.D. 1890-91), *Shay'* hu'r-Ra'īs Abu'l-Ḥasan Khān Mīrzā-yī Qājār *Hayrat* and Mīrzā Ḥabīb-ī Iṣfahānī. *Jalva* and *Shaybānī* predeceased the Revolution. *Khusravī*, *Furṣat* and *Hayrat* belong rather to the old order. Āqā Khān-ī Kirmānī and Ḥabīb-ī Iṣfahānī are better known for their bold and powerful writings in prose. Besides them, there are some promising poets who have found mention in different memoirs like *Muntakhabāt-ī Āṣār* by Muḥammad Ziyā Haṣṭrudī, *Poets of the Pahlavī Régime* by D. J. Irānī, *Adabiyāt-ī Mu'āṣir* by Rashīd-i Yāsīmī and *Gulhā-yī Adab* by Ḥusayn Khān Sa'ādāt-ī Nūrī.

<sup>1</sup> She is the daughter of Prince Sulṭān Ḥusayn Mīrzā Nayyaru'd-Dawla, a grandson of Faṭḥ 'Alī Shāh. Her mother was the daughter of Ḥājī Farḥād Mīrzā Mu'tamīdu'd-Dawla, son of 'Abbās Mīrzā, the Crown-Prince, the eldest and favourite son of Faṭḥ 'Alī Shāh.

<sup>2</sup> Muḥammad Khān Ghaffārī, entitled Kamālu'l-Mulk (b. A.H. 1264/A.D. 1847-48) is a famous painter. His paintings sell at fabulous prices in European countries and decorate the walls of the Shāh's Palace and the Majlis. He became the Principal of the Arts College (*Madrasa-ī Ṣandīy'-ī Mustazrifa*) when it was founded in A.H. 1329/A.D. 1911 and retired in A.H. 1346/A.D. 1927.

characteristics of the poets and poetesses of Young Īrān. They all are the children of the same soil and belong to the same epoch. They may differ in the degree of their acceptance of the new principles of life and progress, but hardly any one of them could be mistaken for a representative of a previous epoch.

### III

## LANGUAGE

#### Change in language

Among the changes which Persian poetry has undergone in recent years, one of the most important concerns the language in which the poems are written. The change has, however, taken place in the nature of words chosen to express the ideas of the poets. In former times, the poets of Īrān wrote in a language highly saturated with Arabic elements and almost entirely divorced from the spoken language, while words which had their origin in countries further afield than Īrān's immediate neighbourhood were rare. To-day the situation has changed under the influence of two movements. The first is a Purist movement, the sole aim of which is to eliminate Arabic elements traditionally connected with the former classical and theological learning. Paradoxically enough, the second movement runs counter to the first in that it readily borrows words from Western languages in order to make good the deficiency caused by the ban on Arabic terms, or to express new ideas and describe new facts for which no equivalents are available as yet in Persian vocabulary. But there is yet a third movement, namely, that of bringing the poetical language nearer to the

spoken idiom, and so of democratizing it and rendering it more intelligible to a far greater number of people. We shall deal with these three factors, one by one.

#### a) PURIST MOVEMENT

Influx of Arabic  
words and  
expressions

Since the Arab conquest of Īrān (A.D. 641-51) the Iranian civilization underwent a radical change due to Islamic influence in both religious and secular matters. It was in the process of adaptation to the new conditions that the influx of Arabic words and expressions into Persian took place. Numerous words for which there had been no satisfactory Persian equivalents were borrowed<sup>1</sup>. The Iranian scholars of Arabic created the fashion of incorporating a large number of Arabic words and expressions into their language. Gradually a new Persian diction, highly saturated with Arabic elements, came into existence.

Beginning of the  
Purist movement.

Although the vanquished Iranians accustomed themselves to their new conditions, their national spirit and antipathy towards the Arabs remained unchanged. Not before the middle of the ninth century of the Christian era did Īrān take advantage of the disintegration of the power of the Caliphate to emancipate herself from the control of the Abbasids and to reassert her political independence. Their nationalist zeal made

<sup>1</sup> For the influx of Arabic words into Persian refer to *Tha'ālībī's Fiqhū'l-Lughat*, Paris, 1861, pp. 162-64 or Beirut, 1885, pp. 314-16.

possible the rise of the Purist movement, directed to ridding the language of all Arabic elements.

Purism in epic poems. It is impossible to fix a definite date for the beginning of this movement.

The first poetical work which has survived in its entirety is the *Shāhnāma*; it shows that Daqīqī<sup>1</sup> and Firdausī<sup>2</sup> attempting to write in purely Persian diction, have used Arabic words as sparingly as possible. About the middle of the eleventh century several other Iranian epics, commemorating the deeds of Garshāsp<sup>3</sup>, Burzū<sup>4</sup> and *Shahriyār*<sup>5</sup>, were produced in close imitation of the *Shāhnāma*. While writing these epics in pure Persian, the poets combined nationalism in theme with nationalism in language.

<sup>1</sup> According to Noldeke, 'Daqīqī seems to use Arabic words even more sparingly than Firdausī'. (Vide the English translation of Noldeke's *Das iranische Nationalepos* by L. Bogdanov, pp. 36-37, Bombay, 1930)

<sup>2</sup> Browne says that the usual proportion of Arabic words to Persian words used in the *Shāhnāma* is 4 or 5 per cent (Vide Browne's LHP, II 116, Cambridge, 1928).

<sup>3</sup> The *Garshāsp-nāma* by 'Alī b. Abū Naṣr Aḥmad Asadī was written about A.H. 456-58/A.D. 1064-66. Some of the passages are given by Macan in the appendix to the *Shāhnāma*, pp. 2099-2129. A large portion of the *Garshāsp-nāma* has found place in the *Majma'u'l-Fuṣṣḥā* (I, 110-39) of Rīzā-qulī Khān Lalabāshī, poetically surnamed *Hidāyat*. C. Huart edited a part of the poem (2543 verses) with a French translation published by *L'Ecole des Langues Orientales* in 1926 under the title *Le Livre de Garshāsp d'Asadī Junior de Fous*. In the same year Rashīd-i Yūsufī published a selection from the poem under the title *Andarz-nāma-i Asadī*. Ḥabīb-i Yaghmā'i edited the whole poem which was published in a handy volume in A.H. 1317 (Solar)/A.D. 1936-39.

<sup>4</sup> The *Burzū-nāma* was written about the middle of the eleventh century and much of it has been reproduced by Macan. Kosengarten also published a part of the poem in the 5th volume of *Fundgruben des Orients*, which Vullers later reproduced in his *Chrestomathia Shāhnāmeana*.

<sup>5</sup> The *Shahriyār-nāma* was composed in the time of Mas'ūd II of Ghazna (A.D. 1048).

Preservation of  
Persian words.

Another manifestation of Purism is found in the lexicons compiled by different writers. Asadī, the younger, who wrote the *Lughat-i Furs*<sup>1</sup>, is the earliest known author in this category. In A.H. 757 (A.D. 1356) Shamsu'd-Dīn Muḥammad Faḫrī of Iṣfahān compiled a pure Persian lexicon, which forms the fourth part of the *Mi'yār-i Jamālī*<sup>2</sup>. Another lexicon of this kind, the *Majma'u'l Furs*, better known as *Farhang-i Sarvarī*, was compiled by Ḥājj Muḥammad Qāsim of Kāshān, poetically surnamed *Sarvarī*, during the reign of Shāh 'Abbās I (A.D. 1587-1629)<sup>3</sup>.

Purism in historical  
works

Occasionally attempts at Purism may even be discovered in some historical works like the *Ta'rīkh-i Jahāngushā-yi Juwaynī*<sup>4</sup> (completed about A.D. 1260) and the *Tazjiyatul-Amṣār va Tazjiyatul-A'ṣār*, better known as *Ta'rīkh-i Vaṣṣāf*<sup>5</sup> (completed and presented to Uljāytū in A.D. 1312). One may mention here a paragraph in the anonymous work *Naurūz-nāma*<sup>6</sup>

<sup>1</sup> The exact date of its compilation is not known. It was edited by Paul Horn and published in 1897, Berlin.

<sup>2</sup> Edited by Carolus Salemann under the title *Shams-i Faḫrī Lexicon Persicum*, 1887, Kazan.

<sup>3</sup> The movement seems also to have influenced the Iranian *saravants* in the Mogul court of India. Jamālu'd-Dīn Ḥusayn Injū b. Faḫru'd-Dīn Ḥasan of Shīrāz compiled a dictionary of purely Persian words with many poetical quotations. The work was commenced under Akbar and finished in A.H. 1017/A.D. 1608 under Jahāngīr after whom it has been named. It was lithographed at Lucknow in A.H. 1293/A.D. 1876-7.

<sup>4</sup> See Introduction to Vol. III.

<sup>5</sup> Vide pp. 106-7, Bombay edition of A.H. 1269/A.D. 1852-3.

<sup>6</sup> Mr. M. Minovī who edited this work (published, Tīhrān, 1933), attri-

which, but for two Arabic words همت and سم, has also been written in pure Persian<sup>1</sup>.

Purist movement  
during the Qājār  
Period.

Even during the Qājār Period,

Purist tendencies were manifest.

Purism, as a *tour de force*, found its way into epistolary writing. The satirist poet Yaghmā<sup>2</sup> of Jandaq chose at times to write his letters in Persian, free from Arabic. The court tutor Rīzā-qulī Khān Hidayat<sup>3</sup> also made a valuable contribution in this direction by compiling a pure Persian lexicon *Farhang-i Anjuman-āra-yi Naṣirī*<sup>4</sup>. The founder of Bahā'ism, Bahāu'llāh<sup>5</sup>, wrote some *Alwāḥ* ("Epistles") addressed to Zoroastrians, without the admixture of Arabic. Two princes of the blood royal, Jalāl Mirzā, son of Fath 'Alī Shāh (A.D. 1797-1834), and Hājī Abu'l-Ḥasan Mirzā, commonly known as Shaykhū'r-Ra'īs, made similar contributions, the first by writing his *Nāma-i Khusravān*<sup>6</sup> ("Book of Princes"), and the second by

butes to 'Umar Khayyām the authorship of this treatise written not long after the death of the great Seljuq Malikshāh (A.H. 465-85/A.D. 1072-92). But F. Gabrieli strongly refutes this view. See Gabrieli's article *Il Nawwūz-Nāmeḥ-e 'Umar Hayyām*, published in the *Annali de R. Istituto Superiore Orientale di Napoli*, vol. viii, June, 1936. Prof. V. Minorsky holds the same view as Gabrieli (*Encycl. of Islām*, vol. iii, pp. 986).

<sup>1</sup> *Nawwūz-nāma*, pp. 18-19.

<sup>2</sup> Born about A.D. 1782 and died in A.D. 1859.

<sup>3</sup> Born A.H. 1215/A.D. 1800-1, died A.H. 1288/A.D. 1871-2.

<sup>4</sup> Lithographed at Tihān in A.H. 1288/A.D. 1871-2.

<sup>5</sup> Died in A.D. 1892.

<sup>6</sup> It is a history of the pre-Islamic dynasties of Īrān, first published at Vienna in 1880 and reviewed by Mordtmann in the *ZDMG*, vol. xxviii, pp. 506-8.

composing poetry in similar language. Even in India during the years 1883-86, Mirzā Naṣru'llāh Khān Fidā'i entitled *Nawwāb Daulat-Yār-Jang Bahādur* wrote in pure Persian the *Dastān-i Turk-tāzān-i Hind*, a history of the Muslim rulers of India<sup>1</sup>. The two latest works to be mentioned in this connection are the *Parvaz-i Nigārish-i Pārsī*, an epistolary manual, and the *Alif-ba-yi Bihruzī* on the reform of the Persian alphabet, by Mirzā Rizā Khān Bakīshlū<sup>2</sup> of Qazvin, *Chargé d'Affaires* of the Iranian Embassy at Constantinople.

Purist movement in  
modern times

In modern times the Purist movement has become more militant and systematic. The poets and writers, influenced by the Western spirit of nationalism, have become strongly prejudiced against what they regard as the adulteration of Persian with Arabic words and expressions. Except for a few orthodox adherents of the classical style like *Amīrī*, *Qaṣīb* and *Hādī*, all the supporters of Purism, whether moderate or extremist, consider this movement to be of national importance<sup>3</sup>. It is worth noting here that during the period under review the Purist movement affected journalistic and dramatic writings for the first time.

<sup>1</sup> C. A. Storey, *Persian Literature*, Section II, Fasc. 3, pp. 490-1. London, 1939

<sup>2</sup> Bakīshlū is a subdivision of the Afshār tribe.

<sup>3</sup> Nationalist feeling is evident from the following verse of Āyatī:

بیا که پاک الغبایِ مرز ایران را  
ز عین قاف و ط و ظ و صاد و ضاد کذیم

In 1916 Abu'l-Qāsim Khān Āzād of Marāgha started a bi-weekly magazine *Nāma-i Pārsī*<sup>1</sup> in pure Persian. Ephemeral as it was, it attracted several enthusiastic supporters. Āzād was followed by Āyatī who in 1929 began the publication of a monthly magazine *Namakdan* ("Salt-Cellar"), in which articles and poems in pure Persian regularly appeared under the heading *Fārsī-yi Sara*. Its publication was discontinued in 1935<sup>2</sup>.

Zabiḥ-i Bihrūz<sup>3</sup> who was formerly attached to the University of Cambridge, considerably widened the scope of the movement by writing his drama "*Shāh-i Irān va Bānū-yi Arman*", an exquisite historical love story. Aḥmad Kisravī, though an Azarbāyjān Turk, is another serious writer who has become interested in the movement. Through his articles, he has attracted to himself a faithful disciple in Hidāyatu'llāh Ḥakīm-i Ilāhī Faraydanī who has recently published a booklet in 'unadulterated'

Also Mirzā Aḥmad Khān Nāṣiru'd-Dawla, poetically surnamed *Badi* shares the same view :

چند از دیگر واعر کنی حامه و دستار  
رو حامه و دستار پدر را تو بدست آر

<sup>1</sup> No. 7 of this magazine dated the 18th Zi-qa'da, 1334, which I possess, has the following significant motto on the front page :

"نگهبان کشور زبان کشور است"

<sup>2</sup> Notice may be taken of the serial article in pure Persian by Āqā-yī 'Alī Aṣghar Khān, *Ḥikmat*, sometime Minister of Public Instruction, published in the official organ of the Ministry *Āmūzish u Parvarish*, Nos. 3-4, 7-8 and 9-10 of A. H. 1920 (Solar)/A.D. 1941-42.

<sup>3</sup> He also translated from Arabic into pure Persian a portion of the *Adabul-Kabir* of Ibnu'l-Muqaffa, published under the title *Ā'in-i Buzurgī*.

Persian under the title *Jahān*<sup>1</sup> ("The Universe"), which the author erroneously claims to be the first book of its kind. The following significant stanza appears on its title page as a motto :

دستی از آستین بیرون آر    ندهد سود گفت بی کردار

خون ایرانی ار بود بخت    پارسی گوی و فارسی بنگار

Put forth thy hand from out thy sleeve,  
Word without deed avails not,  
If Iranian blood flow in thy veins,  
Speak in Persian and write in Persian.

Two lexicographical works also appeared during this period. Amīrī compiled a *Niṣāb* (a rhymed glossary) entitled *Payvasta-i Farhang-i Parsī*<sup>2</sup>, giving the Persian equivalents of Arabic words side by side.

Poetry, too, was not left unaffected. The prominent poets who participated in the movement are Amīrī, Qarīb, Hāaī, Āyatī and Pur-i Dāvid; the first three wrote for amusement or by way of showing their skill, while the last is a convinced exponent of this style<sup>3</sup>.

It only remains to quote some specimens of the modern poems of this period.

<sup>1</sup> This book bears no date of publication. But it is obvious that it was published after the establishment of the *Farhangistān* (A.H. 1354) to which it has been dedicated with these words "نیاز بفرهنگستان ایران", printed on the title page. The author presented a copy of the same to me in A.H. 1356/A.D. 1937-38. Hence it must have been published between the years A.H. 1354 and 1356.

<sup>2</sup> Vide *Divān-i Amīrī*, pp. 726-40, Tīhrān, A.H. 1312 (Solar).

<sup>3</sup> Mīrzā Muḥammad Khān Qazvīnī, *Bist Maqāla* i, 16, Bombay, 1928.

The following lines of *Amīrī* in praise of the Prophet are not lacking in felicitous expression :

یگانه رادی کیش کردگار بی‌همتا  
 گزیده است به پیغمبری و و خشوری  
 ز تنگبار خدائی به تیمسارِ خرد  
 رسید نامه که از وی گرفت دستوری  
 ز دار و برد سیاهش سپهر بُرد از یاد  
 شکوه چترِ کیانی و تختِ شاپوری<sup>۱</sup>

Singularly munificent (was he) whom the Incomparable Omnipotent chose for the prophetic office and apostolate ;

From the Inaccessible Court of the Almighty to the Lordly Genius came the Book whence he derived the Law ;

Seeing the might of his army, the heavens forgot the grandeur of the Kayanian canopy and Shāpūr's throne.

Of Āyati's poems published in the *Namakdān*<sup>۲</sup> the following short variation on the subject, dear to Persian poets, may be quoted as a specimen :

زبان هر جا همانجا سود خیزد      زهر حا آتش آید دود خیزد  
 درخت امروز آبستن شد از باد      بفردا هم شود از باد نا زاد  
 چو باغ آباد شد از آب باران      ز باران هم شود آن باغ ویران  
 همان چون گربه ماندی کم و بیش      که زاید پس خورد خود بچاه خویش

<sup>۱</sup> *Divān-i Amīrī*, p. 509.

<sup>۲</sup> *Namakdān*, p. 42, *Shahrīvar*, A. H. 1308 (Solar .

Where there is loss there is profit, where there is  
fire there is smoke ;

The gale that makes the tree bear fruit to-day ;  
that very gale may destroy it to-morrow ;

As rain makes the garden fresh and green, so rain  
alone may render it desolate ;

The world is like a tom-cat that begets and then  
devours his own kittens.

'Abdu'l 'Azīm Khān of Garakān says in praise of  
God :

بنام خدا داور داد پاک پدید آور آدم از آب و خاک<sup>1</sup>

In the name of God, the Administrator of impartial  
justice, the Creator of Adam from water and dust.

Mirzā Hādī Khān Ha'iri has shown great ability  
in this class of composition. His *qaṣīda* on autumn  
entitled *Khizāniyya*, written in the style of Qā'ānī,  
is full of graceful rhythm owing to its cæsuras.  
Its opening verse (*matla'*) reads :

باز شد پدید، در جهان خزان، شد تہی ز برگ، شاخ گلستان  
نوشگفته گل، از میان باغ، پشت پرده رمت، کرد رخ نہان<sup>2</sup>

The autumn has again appeared on earth, the  
branches in the rose-garden have become leafless ;  
The rose, new-blown in the middle of the garden,  
has gone behind the curtain and hid its face.

Pūr-i Dāvūd has many poems, written in Persian,  
devoid of Arabic<sup>3</sup>. In his poems, *Amshāspandān*,  
written on June 20, 1920 in Berlin, he deplores the

<sup>1</sup> For the whole poem vide *Sukhan*. i, 222.

<sup>2</sup> *Sukhan*. ii, 411-13.

<sup>3</sup> *Pouya i-Dokht-Nāmeḥ*, poems Nos. 1, 35, 38, 39, 40 and 42, Bombay.

wretched condition of Īrān and her people thus :

دریغاً که گلزارِ ما خار شد چراغِ فروزانِ ما تار شد  
 بسی دور کشتیم ز آن روزگار فراموش شد بندِ آموزگار  
 بایران ز بس کین و بیداد رفت جوانمردی و نیکی از یاد رفت  
 نمانده جوی نام و ننکی بجای همه پست و تن پرور و سست پای<sup>۱</sup>

Ah! our rose-garden has become (a bush of) thorns,  
 our bright lamp has become dim;

Fallen far have we from those days, forgotten are  
 the teachings of the Preceptor ;

So intense has been the enmity and injustice in Iran,  
 that manliness and virtue are forgotten ;

Not a grain of our honour and fame remains intact,  
 all have become mean, selfish and languid.

In conclusion it may be remarked that the spirit of nationalism has greatly assisted the popularity of this movement. Besides skilful and scholarly poets, many mediocre poet and writers, in pursuit of Purism, stuffed their compositions with many unfamiliar words. The Iranian Government realising the consequences of such chaos, have set up an official institution under the name *Farhangistān* (which is intended to be a translation of the European term 'Academy'), for the compilation of a standard lexicon of Persian. Booklets containing words approved by this Academy are published every year<sup>۲</sup>.

<sup>۱</sup> *Pouran-Dokht-Nāmeḥ*, p 73.

<sup>۲</sup> The latest issue (No. 7) comprises some 1,200 words and technical terms, coined, discussed and approved by the *Farhangistān* till the end of A. H. 1319 (Solar)/A D. 1941.

## b) EUROPEAN LOAN-WORDS

Influx of European words and phrases.

A striking feature of the Modern Persian language is that a great many European words and expressions, especially French, have crept into it. They are used not only in conversation, but also in the written language—in both prose and poetry. This influx is not, however, due to the lack of resources of Persian vocabulary, which can still supply a sufficient fund of words to enable the Iranian poets and writers to express adequately their thoughts and ideas. Persian is, no doubt, lacking in new technical terms for the different branches of science; lacking as well in new expressions for abstract ideas which the needs and progress of time have called into being. The invention of new words and their affiliation are a slow and difficult process. The Persian writers avoided this course, as they found it easier to use European words when there was no Persian equivalent already in existence.

Channels of influence of different languages.

The European languages that have perceptibly affected Persian are Russian, English and French. The influence of the first two is insignificant, but that of French extensive. The channels through which the influx of European words has taken place are :

(i) A few Russian words came in owing to Russia's proximity to and commercial relations with Īrān through the latter's north and north-western

frontier provinces, namely, Gilān and Āzarbāyjān. The Muslim subjects of Russia who came from the Caucasus and Bākū as traders or drivers of horses brought with them words like *iskinās*<sup>1</sup>, *gīrvānka*<sup>2</sup>, *pūt*, *varshaw*<sup>3</sup>, *istikān*, *sūkhārī*, *samāvar*, *mushtuk*<sup>4</sup>, *kāliska*, *drushka*, *qanūt*, etc. Writers in Persian who lived in Russian territories like Mirzā Fath ‘Alī Ākhūndoff, Hājī Mirzā ‘Abdu’r-Rahīm Ṭāliboff and Ja‘far-i Khāmana<sup>5</sup> are also responsible for the introduction of Russian words into Persian. Ṭāliboff called X-rays *lks-lūchhā*, where the word *lūch* is Russian and means ‘ray.’

(ii) English words penetrated into Persian during the period of British influence over southern parts of Īrān, such as Fārs, Khūzistān, Kirmān and Īṣfahān. Among English words that came into vogue in Persian are *Ardalī* (Orderly), *Vāgūn* (Wagon), *Būy-Iskā’ūt* (Boy Scout), *Fūtbāl* (Football), *Gūl* (Goal), *Lāt* (Lot), *Bā’ikūt* (Boycott), *Kūp* (Cup), *Panchar* (Puncture), etc.

(iii) French words began to infiltrate into Persian in the middle of the nineteenth century when Persian travellers began to visit the capital of the Second Empire. The introduction of French into the syllabus of the higher and middle schools, and the activity

<sup>1</sup> From *assignatsia*, i.e., bank-note. In Russian the word died out in the sixties of the nineteenth century.

<sup>2</sup> This must be a pretty old loan-word, for in modern Russian it has a different meaning (“10 copecks”) and not (“a pound”).

<sup>3</sup> From Russian *l’arshava*, a white-metal plate from Warsaw.

<sup>4</sup> From Russian *Munshuk* (from Ger. *Mundstuck*, a mouthpiece), cigarette-holder.

of the French teachers invited to teach European sciences at the *Dāru'l-Funūn*<sup>1</sup> in Tīhrān, are further responsible for the popularity of French words. After the Great War thousands of young Iranians were trained in France in various branches of Science and Art. French has become the second language with the cultured class. This infiltration of French words into Persian is still in progress<sup>2</sup>. French words and expressions used in Persian will be found at the end of the chapter<sup>3</sup>. As for the manner of their infiltration:—

(a) Some were borrowed because the ideas to which they referred were unknown in Īrān; e.g., پارلمان, کابینه, کمیته, کسیون, پارتی, اونیورسیتہ, آکادمی, فاکولتہ.

Compare the word پارلمان, used by Aṣḥraf of Gilān in the following line:

بہارستان پر از مشک تاراست فضای پارلمان ہم عطر باراست

Also the words کابینہ and پارتی used by 'Ishqi in the verse:

ہے اعتنا بہیئت کابینۂ فلک

گردیدہ ام کہ پارتی ام یک ستارہ نیست

(b) Some came in along with new things; e.g., سنیا، تمر، آئروپلان، ماشین، گرامافون، تلفون، تلگراف، فکل.

<sup>1</sup> This Polytechnic College was founded during the reign of Nāṣiru'd-Dīn Shāh Qājār in 1851.

<sup>2</sup> A Persian-French dictionary in verse (*Dictionnaire poétique de la langue Persane—Française*) was written by Mirzā 'Abdu'l-Husayn Khān Mu'allifu'd-Dawla and lithographed at Tīhrān in A.H. 1320/A.D. 1902-3. This work which consists of 261 pages was dedicated to Dūst 'Alī Khān I'tisāmī's-Saḡāna.

<sup>3</sup> See pp. 52 et seqq. *infra*.

Compare the use of the word فُکَل by Bīnīsh :

با چنین کردن بود تنگم فکلهای فراخ  
کهکشانشان بندم مگر جای فکل و گردم

Also Adib-i Tūsi's use of the word سِنِیَا in the following line :

یک بدر آید دگری در شود ز چشم  
زانکه جهان یرده اسرارِ سِنِیَا ست

(c) Some bear traces of visits paid to Europe by the aristocracy and the merchants, e g ,

کلوب، ترن، فابریک، هتل، کافه، رستوران، تیاتر

Īraj uses کَلُوب and هَتَل in the following line :

در کلوبها نتوان کرد همه وقت شاط  
در هتلها نتوان برد همه عمر بسر

Compare also the use of the word فابریک by Yāsā'i in :

تاریک شد این فضا بدود فابریک آباد شد این معادن شدادی

(d) Many came into the language on account of laziness and snobbishness on the part of poets and writers, such as یروگرام، مِرسی، شیک، اوکس، کلاس،

پارازیت، شارلاتان

Compare Ḥabib-i Yaghma'i's use of the word پارازیت in the verse :

هر که پارازیت و تنبل میشود بایست کشت  
آری از تن خون فاسد را برون بایست کرد

Or the use of the word شارلاتان by Īraj in :

تماماً حقّه باز و شارلاتانند      مهر حا هر چه پاش افتاد آند

(e) Words and expressions intentionally used as a caricature of (c) or on account of their 'exotic' character or through affectation, such as مسیو، دانس etc. راندوو، کراوات، شیک، بالماسکه، فکل، بونسوار

For instance, the pun on the French word 'Madame' in the following verse by Shaykhu'r-Ra'is is charming :

ما دام تو گشته بهر ما دام      دل در پی دام تست ما دام

Another short humorous poem by Shaykhu'r-Ra'is *Hayrat* in which French words have been introduced in an elegant manner, is :

دیشب صنمی تازه زنی شهره پاریس  
عشق کهن مارا از مهر نوی داد  
با مجلسیان گفت که سرویتُر من کیست  
اول دل من پاسخ اورا ژسوی داد  
چون دید که اشکم رود از دیده چو باران  
از زلف بدست من پاراپلوی داد<sup>1</sup>

In this poem, the words ژسوی، سرویتُر and پاراپلوی are the French *serviteur* (servant), *je suis* (I am) and *parapluie* (umbrella). A free rendering of the verses into English is given below :

<sup>1</sup> Husayn Pizhmān, *Bihtarīn-ī Ash'ār*, p. 116, Tihirān, A.H. 1313 (Solar)/A.D. 1934-35.

Last night a charming girl, well known in Paris, with blooming cheeks renewed our old love ;

Addressing the people in the assembly, she asked, "Who is my servant?" First my heart responded to her, "It is I!"

When she saw that tears poured forth from my eyes like rain, she lent me her tresses to serve as an umbrella.

Also the following charming lines by Dāniṣh of Ṭihrān may be quoted :

برفته است سوری دو ماهی فرانس  
ز صنعت نیاموخته غیر دانس  
زبانی نداند مگر گوید او  
کُن تالِ وُو و کُن پُرتِ وُو<sup>1</sup>

Sūrī has been to France for two months (and) has learnt no other art but dancing,

He knows not the language but speaks (only), "*Comment allez vous*" and "*Comment portez vous*."

In this stanza کُن تالِ وُو، دانس and کُن پُرتِ وُو stand for *danse* (dance), *comment allez vous* (how are you?) and *comment portez vous* (how do you do?)

In the following verse Aṣḥraf uses the word فکل as a caricature of his Westernized countrymen :

فقط عینک است و فکل مایه من فرنگی مآبم فدنگی ما بزم

<sup>1</sup> Dāniṣh-i Ṭihrānī, *Divān-i Ḥakīm-i Sūrī*, p. 169, Ṭihrān, A.H. 1317 (Solar)/A.D. 1938-39.

My eye glasses and false collar are my only assets, I'm  
the lover of European manners.

It may not be out of place to mention here that Mīrzā Āqā Khān Kirmānī in his *Kitāb-i Riḏwān*<sup>1</sup>, a collection of stories in prose, interspersed with poetry in the style and imitation of the *Gulistān*, has a story in which the French words have been used freely<sup>2</sup>. Īraj Mīrzā also has shown his skill in a poem of this kind : its nine verses contain twenty well-chosen French words comfortably accommodated in it<sup>3</sup>.

Poets who helped  
the influx

Names of the poets who have  
made use of European words and  
expressions may be enumerated in Persian alphabeti-  
cal order as follows :—

Abu'l-Ḥasan Mīrzā Shaykhu'r-Ra'is, poetically surnamed Hayrat, Akhgar, Adib-i Ṭūsī, Ashraf, Amīrī, Īraj, Bahār, Binīsh, Ḥabīb, Dānīsh-i Khurāsānī, Dihkhudā, Dihqān, Rūḥānī, Spentā, Sarmad, 'Ārif, 'Ishqī, 'Aṭā, Farrukh, Farrukhī, Qulzum, Kasmā'ī, Lāhūtī, Māyil. Majdī, Masrūr, Munīr, Nādirī, Nīshāt, Vaḥīd, Hādī, Yāsā'ī and Yaktā, among whom Ashraf, Īraj, Hayrat, Rūḥānī, 'Ishqī, Bahār and 'Ārif may be mentioned in order of merit to claim special attention. There are besides several others who make use of European words in their

<sup>1</sup> Vide Catalogue of Oriental MSS. belonging to Browne, p. 283, No. x, II (9), Cambridge, 1932.

<sup>2</sup> Pp. 59-60 of the MS

<sup>3</sup> *Sukhan*. i, 30.

poems, contributed to the comic weekly *Ummīd* under quaint pseudonyms, such as *Shāh-i Pariyūn*, *Salandar*, *Ātash-pāra*, *Qalandar* and *Ibn-i Jinnī*.

Here is a classified list of European loan words :

### 1. Political

Parlement	پارلمان
Çabinet	کابینه
Démocrate	دموکرات
Congrès	کنگره
Parti	پارتی
Diplomacy (E*)	دیپلوماسی
Commission	کمیسیون
Politique	پلیتیک
Leader (E)	لیدر
Ultimatum	اولتیماتوم
Constitution	کنستیتیوسیون
Groupe	گروپ
Imperator (R)	امپراطور
Comité	کمیته
Candidat	کاندید
Duma (R)	دُما

\* E = English, R = Russian, I = Italian and those unmarked are French.

2. *Administrative*

Bureau	بورو
Carton	کارتُن
Dossier	دوسیه
Note	نُت
Punaise	پونز
Pince	پنس
Numéro	نمره
Paraphe	پاراف
Chemise	شمیز
Agent	آژان
Personnel	پرسنل
Police	پلیس
Courier	کوریه
Juriste	ژورست
Gendarme	ژاندارم

3. *Military*

Bombardement	بمباردمان
Bombe	بمب
Front	فرونت
Général	ژنرال

Commandant	کماندان
Maréchal	مارشال
Colonel	کلنل
Major	ماژور
Inspecteur	انسپکتر
Capitaine	کاپیتان

*Mechanical*

Fabrique	فابریک
Moteur	موتور
Train	ترن
Téléphone	تلهفون
Radio	رادیو
Gramophone	گرامافون
Cinématographe	سینما توگراف
Zeppelin	زپلین
Ballon	بالون
Aéroplane	ایروپلان
Aviateur	آویاتور
Cinéma	سینما
Electrique	الکتریک
Machine	ماشین

Chauffeur	شوفر
Tank (E)	تانک
Hélice	هلیس
Wagon (E)	واگون
Télégraphe	تلگراف
Droshki (R)	درشکه
Kaliaska (R)	کالسکه
Vorshava (R)	وردشو

#### 5. *Educational*

Université	اونیورسیتیه
Faculté	فاکولته
Diplôme	دیپلم
Licencié	لیسانسه
Gymnastique	جیمناستیک
Conférence	گمفرانس
Classe	کلاس
Programme	پروگرام
Académie	آکادمی

#### 6. *Ecònomical*

Lira (I)	لیره
Million	ملیون

Banque	بانك
Assignatsia (R)	اسكناس
Milliard	مليارد
Rail (E)	ريل

7. *Medical*

Sérum	سُرْم
Capsule	كيسول
Morphine	مرفين
Clinique	كلينيك
Desinfecté	دز نفاكته

8. *Scientific*

Gaz	گاز
Radium	راديوم
Hypnotisme	هينوتيزم
Microbe	ميكروب
Pasteur	پاستور
Antimoine	انتيمون
Magnétisme	مانتيسم

9. *Social*

Charlatan	شارلاتان
-----------	----------

Famille	فامیل
Parasite	پارازیت
Luxe	لوکس
Terreur	ترور
Salon	سالون
Pose	پُز
Rendezvous	راندوو
Idéal	ایده آل
Ball	بال
Bal Masqué	بالماسکه
Club	کلوب
Boulevard	بلوار
Hotel	هتل
Pique-nique	پکنیک
Bonjour	بونژور
Bonsoir	بونسوار
Monsieur	موسیو
• Merci	مرسی
Fanatique	فنائیک
Douche	دوش

## Aristocrate

ارِستوكرات

10. *Food and Drink*

Restaurant

رستوران

Alcool

الْكُلْ

Café

كافه

. Cigare

سيگار

Champagne

شمپا

Cognac

كُنيَاك

Glass (E)

گيلاس

Stakane (R)

استكان

Dessert

دِسِر

Soupe

سوپ

Samovar (R)

سماور

Flagon

فلاگن

11. *Woman and Fashion*

Brilliant

برليان

. Mademoiselle

مادموازل

. Madame

. مادام

Chic

شيك

Forme

فرم

Mode مد

Jeune fille moderne ژون فی مدرن

### 12. Dress

Cravate کراوات

Faux-col فُکُل

Crêpe کِرِب

Georgette ژدره

Jersey ژرسه

Voile ووال

Cotte کُت

### 13. Arts

Théâtre تیاتر

Tableau تابلو

Antique آنتیک

Musée موزه

Canvas کانوا

Cirque سِرک

Roman رُمان

Acteur آکتر

Pièce بیس

Violon

ویالون\*

The above list is typical only, far from exhaustive. Many of these words have become commonplace with the poets. Besides, there are a great many words which are only used in prose, especially in journalistic writings. But it is one of the aims of the official institution *Farhangistān*<sup>1</sup> to check and restrict the use of unwarranted loan-words.

## c) EMPLOYMENT OF SPOKEN IDIOMS

Spoken idiom  
neglected.

Until recently the spoken idiom of  
Īrān has had little influence on  
literary composition. Poetry of a more or less

<sup>1</sup> See pp. 37-38 *supra*.

\* Besides those listed above many other French and English expressions are literally translated into Persian and used both in daily conversation as well as written language. A few instances may be found interesting.

*French*

Heureusement (Luckily)

خوشبختانه

Malheureusement (Unluckily)

بدبختانه

A bras ouverts (With open arms)

با آغوش باز

Avec considération distinguée (With  
kind regards)

با احترامات فائده

Point de view (Point of view)

از نقطه نظر

Au revoir

بامید دیدار

Cher Monsieur (Dear Sir)

آقای عزیز

Au tour

در اطراف در پیرامون

Je vous en pris

خواهش میکنم

*English*

Position

وضعیت<sup>۳</sup>

Situation

موقعیت<sup>۳</sup>

standardized type prevailed in Persian literature and very little prose was written. The drama and novel as literary forms, which in European literature have been chiefly responsible for the introduction of the spoken idiom, were unknown to the Iranians, while all prose works, with the exception of a few recent ones, were written in the traditional style. Prior to the Revolution, this change was foreshadowed in the prose writings of Mīrzā Ja'far Qarāja-dāghī, Mīrzā Malkom Khān, Hājī Mīrzā 'Abdu'r-Raḥīm Ṭaliboff, Mīrzā Āqā Khān-i Kirmāni and a few others whose works are simple, yet do not contain any colloquialism or slang. If we exclude some older satirists and facetiae writers<sup>1</sup>, the poets, who in later times struck more popular notes,

In near future	در آینده نزدیک
On the other hand	از طرف دیگر
On this ground or on this subject	در این زمینه
Present year	سال حاضر
Permit me	اجازه بدهید
Shake hands	دست دادن - دست فشاردن
My feelings and sentiments	احساسات من
Generous feelings or sentiments	احساساتِ حواضر دانه
Broke the silence	سکوت را در هر شکست
Reminiscence	خاطره
Finally, last of all	بالاخره
Do you permit me to smoke ?	اجازه میدهید یک سیگار بکشم ؟

<sup>1</sup> Like Sūzanī (d. A.H. 569/A.D. 1173-74), 'Ubayd-i Zākānī (d. circa A.H. 772/A.D. 1370), Bushaq-i Aṭīma (d. 1416) and Yaghmā (d. 1859).

mostly wrote in provincial dialects, *e.g.*, Mullā Ṣādiq Rajab of Iṣfahān<sup>1</sup> and Mirzā Qāsim Adib of Kirmān<sup>2</sup>. All these works were of a sporadic nature, yet the fact remains that if literature neglects the spoken idiom, it loses touch with the vital forces of social life, especially in periods of revolution. Since the Revolution of 1906, political and social movements of all kinds have opened up new avenues for writers, both of prose and poetry, and although the general literary style has been little affected, the employment of the living language has become more conspicuous.

Different branches of literature as vehicles of colloquialism.

To estimate the magnitude and importance of the third movement, namely, of democratizing the written language, it may be worth while reviewing the different branches of Persian literature into which colloquial Persian is being introduced by modern writers in the writing of drama, novel, newspapers and periodicals, as well as of poetry.

The drama.

Most of the pre-Revolution dramatic works are translations from English, French or Azarbāyjān Turkish. Nāṣiru'l-Mulk 'Nā'ibu's-Saltāna translated Shakespeare's *Othello* into simple modern Persian, which was

<sup>1</sup> His *divān* of poems in the Iṣfahān dialect has been published.

<sup>2</sup> Mirzā Qāsim Adib's *Khāristān* written in the Kirmān dialect was published at Kirmān 1330/A.D. 1911-12. A collection of Kirmānī colloquial terms and expressions arranged in alphabetical order, with their meaning, has been appended to it.

staged only in A.H. 1313 (Solar)/A.D. 1934-35. Much more interesting are the independent plays of the Armenian Malkom Khān who represented Īrān at the Court of St. James's from 1872 to 1889. He wrote three plays, Ashraf Khān, Zamān Khān and Shāh-quli Mirzā, partly published as a *feuilleton* in the *Ittiḥād* of Tabriz<sup>1</sup>. In the post-Revolution period several playwrights have contributed to the development of the stage art. Āqā Zabih-i Bihrūz, formerly of the University of Cambridge, carried on the Malkom tradition in his satirical *Jijak 'Alī Shāh* and the historical *Shāh-i Īrān va Bānū-yi Arman*, both of which have since been published. Ḥasan Muqaddam 'Alī Nawrūz, educated in Europe, wrote his comedy *Ja'far Khān az Firang Āmada*<sup>2</sup> in the popular language, ridiculing the superficial Europeanization of his young compatriots who lost contact with their own country. The play was first staged in 1922 at the Grand Hotel in Tīhrān by the *Īrān-i Javān* club. The republican 'Ishqī wrote the patriotic *Rastākhīz* ("The Resurrection") and the social *Tiyātr-i Qurbān 'Alī Kāshī*, popularly known as *Bachcha-i Gadā* ("The Beggar Boy"). The development of this form of literature has received the approval of numerous other writers, such as Āyatī, 'Abdu'r-Raḥīm Khalkhālī, Sa'īd-i Nafisi, Ṣādiq-i

<sup>1</sup> They were published in a book form by the *Kāviyānī* Press in Berlin, A.H. 1340/A.D. 1921-22.

<sup>2</sup> The French translation *Le Cahier Persan* was published at Alexandria (Egypt) in 1926, as the first instalment of the series "Messages d'Orient".

Hidāyat and Muḡtabā Minovī<sup>1</sup>. It is interesting to note that several dramatic clubs and companies have been started in Ṭihrān<sup>2</sup>, and these are likely to give an impetus to the use of popular idiom. More than a hundred dramatic works have so far been written and staged.

The Novel.

Popular and poetic stories have been great favourites at all times and the art of narration has always been greatly appreciated. Modern novels, however, with their realistic tendencies, represent a new epoch in Persian literature. Here, too, the movement began with translations from French. Muḡammad Ṭāhir Mirzā, a prince of the blood royal, was the first writer to translate into Persian Alexandre Dumas's *Les Trois Mousquetaires*, *Le Comte de Monte Cristo*, *La Reine Margot*, *Louis XIV* and *Louis XV*. Yūsuf-i I'tiṣāmī, father of the well-known poetess Parvin, translated Victor Hugo's *Les Misérables*. *Yakī bud u Yakī nabūd*<sup>3</sup> of Sayyid Muḡammad 'Alī Djamālzādeh (published in 1922) ushered in a new epoch with its democratic tendencies, its choice of themes and deliberate use of words from popular language. Raṣhīd-i Yāsīmī has mentioned in his *Adabiyyat-i*

<sup>1</sup> For a more complete list of drama writers, refer to Raṣhīd-i Yāsīmī's *Adabiyyat-i Mu'āsir*, pp. 131-32, Ṭihrān, A. H. 1316 (Solar)/A. D. 1937-38.

<sup>2</sup> Jāmī: a-ī Bārbad, Jamī'at-i Nakī-ā, Klūb-i Firdausī, Kānun-i San'atī, *Shirkat-i Kumīdī-yi Ikḡvān* and others.

<sup>3</sup> The author himself has supplied in the appendix a glossary of three hundred and seventy-eight slang words and expressions.

*Mu'aşir*<sup>1</sup>, more than a hundred writers who have contributed to this movement. Among them, Muḥammad Mas'ūd-i Dihātī, Mīr Muḥammad Hījāzī, 'Abdu'l-Ḥusayn Ṣan'atizāda, Ṣādiq-i Hidāyat, Sa'īd-i Nafīsī and the late Jahāngir-i Jalīlī deserve special mention.

The newspapers  
and periodicals.

To meet the rapidly growing public demand, numerous comic and satirical periodicals were started. The lead was given by 'Abdu'l-Ḥamīd Khān Matīnū's-Saltāna, a member of the second Majlis under whose editorship the first illustrated comic weekly, the *Tulū* ("The Dawn"), appeared at Bushire in A.H. 1318/A.D. 1900-1. By 1907, public interest in this kind of literary effort seems to have attained its height, when six comic papers<sup>2</sup> appeared in Ṭīhrān, Tabrīz and Raṣht. A list of the earlier periodicals of this category may be found in Rabino's *Ṣūrat-i Jar'ā'id-i Īrān* and Browne's well-known work—*The Press and Poetry of Modern Persia*. Amongst the recent papers and periodicals that gave literary currency to the spoken idiom were the *Nāhīd* of Ṭīhrān, the *Ṣadā-yi Iṣfahān*, the *Nasīm-i Ṣabā* of Ṭīhrān, the *Gul-i Zard* of Ṭīhrān, the *Tawfīq* of Ṭīhrān, the *Āgāhī* of Maṣḥhad and the *Ummīd* of Ṭīhrān, of which the

<sup>1</sup> See p. 110.

<sup>2</sup> The *Āzarbāyjan* from Tabrīz, the *Āgāhī* ("The Information"), the *Tanbih* ("The Admonition") and the *Ṣūr-i Isrāfīl* ("The Trumpet-call of Isrāfīl") from Ṭīhrān, and the *Nasīm-i Ṣhīmāl* ("The North Breeze") from Raṣht.

first, the fourth and the last were important<sup>1</sup>. All of these are now defunct. The *Ummīd* ("Hope") existed for seven years until A.H. 1355/A.D. 1936. Many poets under false *pen-names*<sup>2</sup> contributed poems in spoken idiom to this paper.

Poetry. In such surroundings, poetry could not help being influenced by the tendencies of the age. As early as the nineties of the last century, Taqī Dāniṣh of Tīhrān in his gastronomic poems forming the *Dīvān-i Ḥakīm-i Sūrī*, took up the line of Bushāq-i Aṭīma, famous for the wealth of his culinary vocabulary. The following verses of Dāniṣh that are full of kitchen terms, are quoted as a specimen :

بار دگر الها بارم گشا بشیراز  
کای کردگار باری بآلک پلو خورم باز  
از آبا سبکتر رکنی و آب زندگی است  
پس صبح دوپایزه پس شامگه شش انداز<sup>3</sup>

<sup>1</sup> The names of the editors of the respective papers are Ibrāhīm Nāhīd, Muḥammad 'Alī Mukram, Ḥusayn-i Kūhī, Yaḥya Raiḥān, Ḥusayn Tawīq, Āgāhī and Āqā-yi Itrīḥād.

<sup>2</sup> After tedious enquiries I succeeded in discovering the real names and pen-names of some of the poets which are given below:

False <i>Takhalluṣ</i>	Names	Real <i>Takhalluṣ</i>
Ajinnah	Sayyid Ghulām Rīzā	Rūḥānī
Salandar	Muḥammad 'Alī	Nāṣih
Ibn-i Jinnī	'Abbās Khān	Furāt
Qalandar	Abu'l-Qāsim	Zawqī
Shāh-i Pariyūn	Bayūg	Mu'ayyirī.

<sup>3</sup> *Dīvān-i Ḥakīm-i Sūrī*, pp. 79-80, Tīhrān, A.H. 1317 (Solar)/A.D. 1938-39.

In the wake of the Revolution the introduction of spoken idiom into poetry became more and more conspicuous. In 1907, the *Şūr-i Isrāfīl*, the *Nasīm-i Shimāl* and other comic papers were started, in which articles and poems, written in colloquial style, were a regular feature. The editor of the second journal, Sayyid Ashrafu'd-Dīn, in particular, displayed this tendency. His poems have been collected and published in a book form under the title *Bāgh-i Bihisht*<sup>1</sup>. The following are the opening lines of a poem abounding with slang, which appeared in the issue of the *Nasīm-i Shimāl* dated May 11, 1908:

تا کله شیخنا ملنگ است    تا درد دل ما غبار و زنگ است  
تا پیرِ دایل مست و منگ است    تا رشته بدست این دبنگ است  
این قافله تا بحشر لنگ است<sup>2</sup>

The following is a free verse rendering by Browne:

While addled is our reverend master's pate,  
And dust and rust our spirits obfuscate,  
And drunk and dizzy's he who guides our fate,  
And this old humbug still directs our gait  
Needs must our caravan be lame and late!<sup>3</sup>

About the same time Īraj Mīrzā, a scion of the Qājār dynasty, went much further in his attempts to maintain the natural flow of everyday speech. The following verses, which form a part of his reasoning

<sup>1</sup> Printed and published by the Kalīmiyān Press, Tīhrān, A.H. 1348/A.D. 1929-30.

<sup>2</sup> *Bāgh-i Bihisht*, pp. 198-99, Tīhrān, A.H., 1338/A.D. 1919-20.

<sup>3</sup> Tr. by Browne, see PPMP., p. 195.

with women about the absurdity of the veil, show his characteristic simplicity :

بقربات مگر سیری؟ پیازی؟ که توی بغچه و چادر نمازی  
تو مرآت جمال ذوالجلالی چرا ماند شلغم در جُوابی  
سروته بسته چون در کوجه آئی تو خانمجان نه باده جان مائی  
بدان خوبی در این چادر کریهی مهر چیزی بجز انسان شبیهی<sup>1</sup>

Be I sacrificed for thee ! art thou a garlic or an onion  
that thou art wrapped up in a bundle and a prayer  
scarf<sup>2</sup>;

Thou art the mirror of the beauty of the Lord of  
Glory, why art thou like a turnip in a sack ?

How out thou comest in the street covered head to  
foot ! thou art our beloved lady and not an egg-  
plant ;

With all those charms thou hast, thou lookest ugly in  
the veil, thou resemblest anything but human being.

In 1911, Mīrzā Taqī *Bīnīsh* Āq-evli began to publish humorous poems, full of colloquialisms. They appeared in the *Buhlūl* under the heading *Laṭā'if u Zārā'if*. Later on, Mīrzā Muḥammad Ja'far Ḥasrat-zāda Pāzārgādī<sup>3</sup>, poetically surnamed *Surūd*, regularly contributed poems in the common tongue to the *Shīrāz* weekly *Zarīf* which continued its existence for three years only. A collection of his poems was published in A.H. 1337/A.D. 1918-19 under the

<sup>1</sup> *D.vān-i Īraj*, pt. ii, p. 25, Tīhrān, A.H. 1309 (Solar)/A.D. 1930-31

<sup>2</sup> *Chādūr-Namāz* is a sheet put on by ladies in Īrān while saying prayer.

<sup>3</sup> A Francized *nisba* derived from the Herodotian *Pasargadæ*.

name *Ghuncha-i Khandān* ("The Smiling Bud"). Simplicity and common colloquial expressions are keynotes in the poetry of Afsar who wrote didactic poems in a humorous vein. His poems were published at Shīrāz in A.H. 1351/A.D. 1932-33, under the name *Pand-nāma-i Afsar*<sup>1</sup>. Then came the powerful 'Ishqī who, with the idea of evoking public interest in social and political reforms, began to write his poems in a manner appealing to the masses. The following introductory verses of a *mustazād*, in which he upbraids the fourth *Majlis*, may be quoted as specimen of his style :

این مجلس چارم بخدا ننگِ بشر بود      دیدی چه خبر بود  
هر کار که کردند ضرر دوی ضرر بود      دیدی چه خبر بود<sup>2</sup>

Numerous other poets, such as Rūhāni, Nāṣih, Furāt, Z̄awqī and Mu'ayyirī, have written for the people in the language of the people. A collection of Rūhāni's humorous poems has been published under the name *Divān-i Fukāhīyyāt-i Rūhānī*. Only a short poem, which is humorous but didactic, is cited below :

من رند ولا ابالی و دستم دلی دلی      بیمانه نوش و باده پرستم دلی دلی  
دیشب ز باده توبه نمودم خدا خدا      امشب دوباره توبه شکستم دلی دلی  
تا در قمار پای نهادم امان امان      دارا ئیم برفت ز دستم دلی دلی<sup>3</sup>

<sup>1</sup> His complete *divān* is now under publication

<sup>2</sup> *Divān-i 'Ishqī*, v. 183, Tīhrān, A.H. 1308 (Solar)/A.D. 1929-30.

<sup>3</sup> *Divān-i Fukāhīyyāt-i Rūhānī*, pp. 57-58, Tīhrān, A.H. 1313 (Solar)/A.D. 1934-35, also *Sukhān*, 1, 119-20

Here is a typical list of colloquial words and expressions in common usage, met with in the writings of modern poets :—

آحیل و ماحیل	Nuts
أَحْمٌ - احمو	Of sullen countenance
الذنگ	Stupid
بامبول	Trick
برك	Decoration
بور	Disappointed
بكر	Downcast
پك و پوز	Appearance
تَلَّى زدن	To while away time
تنبلك	Drum
تَوُّ	In
تیمچه	A roofed passage
حفت و كلك	Plot, intrigue, trickery
حُفَنَگ	Nonsense
حیغ	Shriek
چاپیدن	To plunder
چار سوق	Cross-road
چیاوَل	Inroad

چپو	Plunder
چُرت	Slumber
چِرند	Idle talk
چطو	How
چك زدن	To slap
چموش	Wild
حرف مُفت	Nonsense, useless
خانِباچی	Sister
خرخر	Snoring
خوشگل	Pretty
داشت	Brother
ددر	Lane
دك كردن	To get rid of
دُمدمی	Fickle-minded
دَمَر	To lie on the stomach
دُوز و كَلَك	Intrigue, trickery
دوغ	Reckless
ریشو	Bearded
زُرنگ	Smart
شب چره	Nuts, sweets or fruits offered after dinner at a social

شلنگ زدن	To hop
شُلوغ	Tumult
شنک	Jolly
شنگول	Beautiful
طاس	Completely bald
عبّاس دُوس	A greedy fellow
عبّاسی کردن	To be greedy
عربده بازی	Effrontery, rowdiness
غلغل نمودن	To bubble
فسفس	Inert
قُر قُر	Grumbling
قُبِز	Bragging
قو طی	Box
کُتک	Beating
کِچ و چوله	Crooked
کُرک	Down (fine short hair)
کَشک	Meaningless
کلبتره	Irrelevant
کلمبه	Bombastic
کردن کُلفت	Thick-necked, rude, arrogant

گنده	Bulky
گول زدن	To trick
لات ولوت	Penniless
لاس زدن	To flirt
لبو	Cooked beetroot
لج کردن	To show obstinacy
لك زدن	To make scandals
لوس	Pampered
ماج	Kiss
ملندوغ	Insolent
ملنگ	Tipsy
منگنه	Press machine
میخاد	He wants
ناجور	Heterogeneous
میشه	It will not be
نمیگه	He doesn't say
نه نه	Mother, old maid-servant
والمیدن	To stretch, to lie down
ول کردن	To let go, to leave
ولگرد	Vagabond

ولنگار	Vain talker
هتچل	Impasse, blind alley
هوچی	Agitator
یارو	Chap, fellow
بلای خواندن	To hum indolently
یواش	Slowly

Preservation of  
folk-lore

Owing to the growing interest of the public in the literature written in popular idiom, several writers proceeded with the task of resuscitating and preserving folk tales, rustic songs and lullabies. Āqā-yi Kūhī has published the *Chahārdah Afsāna* ("Fourteen Folk Tales"), and the *Tarānahā-yi Millī* ("National Tetrastichs") and *Haft Šud Tarāna* ("Seven Hundred Provincial Tetrastichs"). Šadiq-i Hidāyat's *Awsāna*, published in A.H. 1350/A.D. 1931-32, is another interesting collection of rustic songs and lullabies, some of which have been translated into French by Henri Massé in his *Croyances et Coutumes Persanes*, published in Paris in 1938<sup>1</sup>.

A beginning was likewise made in the collection of colloquial words and expressions from different dialects. Sayyid Muḥammad 'Alī Djamalzādeh, now attached to the International Labour Office at Geneva, is a great exponent of the spoken idiom. He

<sup>1</sup> Vide vol. II, pp. 491-93

has completed a dictionary of colloquialisms and slang entitled *Farhang-i Lughāt-i 'Avāmāna*, which is ready for the press. Mention may be made of another young writer, Āqā Ghulām Ḥusayn Muḥta-shim who is preparing a rhymed glossary (" *Niṣāb* ") of such words and phrases. Some of the introductory verses are quoted below :

کوش کن ای عزیز این اشعار    تا بکار آیدت که گفتار  
بس لغهای عامی و ساده    اندرین جزوه جمع افتاده  
"اشغال" است خرده ریز کثیف    آید از بوی بد نئائی "پیف"  
"اخم" درهم کشیدن صورت    "ارقه" شد نا درست و بیغیرت

Resolution of the  
Ministry of Public  
Instruction.

As time went on, the tendency  
attracted official attention and  
the Advisory Board of the Ministry

of Public Instruction of Īrān resolved that a collection of words and phrases from current dialects, folk-tales and folk-songs, peculiar to each province of Īrān, should be prepared<sup>1</sup>. It was under the auspices of this Ministry that the popular poems collected by Āqā Ḥusayn-i Kūhī was published in A.H. 1357/A.D. 1938.

Part played by  
gramophone.

It is interesting to note that in  
recent years gramophone records<sup>2</sup>

<sup>1</sup> Vide the *Ta'lim u Tarbiyyat*, the former monthly organ of the Ministry of Public Instruction, Farvardīn issue of A.H. 1315 (Solar), p. 8, item 7.

<sup>2</sup> As for example, the *qit'a*, of which the opening verses are :

کلفتی آورده خاتمر تو خونه    پیش خاتمر هست در دونه  
لاغر و مردنی و بی حونه    اینش خوبه که زلفش آلا گارسونه

have assisted the movement in increasing the circulation of this type of poems and the language in which they are written.

The examples quoted above show that the use of a simpler style, punctuated by some expressive colloquial words, is gradually breaking up the too rigid forms of Classical Persian. From the clouds of abstract mystical ideas, Modern poetry descends to earth and becomes earthy; while it loses some of its former grandeur, it becomes more intelligible to the masses, whose level of literacy is meanwhile daily rising.

Also the *Taṣnīf* that begins with :

میگذشتم شبی زبر بازارچه گلیمندک  
چشمم افتاد و دیدم زنی را بزیر عینک

## IV

### METRES

Metrical lines in the *Avesta*.      Īrān had her poetry long before the adoption of the Arabic laws of metre and versification. A commendable tradition of religious poetry is embodied in the *Gāthās* that form the most ancient and holy portion of the *Avesta*. These hymns certainly obey some definite laws of rhythm and cadence. According to Moulton, 'Verse in the *Avesta* depends only on the numbering of syllables and the placing of the Cæsure'<sup>1</sup>. In his *Early Persian Poetry*, Prof. Jackson observes: 'The *Gāthā* metres are of seven types'<sup>2</sup>. Even apart from them, metrical stanzas are found in the *Yashts* and in other parts of the *Avesta* as well<sup>3</sup>.

Non-existence of poetry during the Achæmenian period improbable.	No specimen of the poetic production of the Achæmenian period has come down to us. A vocabulary of a few hundred words is preserved in the
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<sup>1</sup> J. H. Moulton, *Early Religious Poetry of Persia*, p. 17, Cambridge, 1911.

<sup>2</sup> A. V. Williams Jackson, *Early Persian Poetry*, p. 4, footnote 2, New York, 1920.

<sup>3</sup> According to Pūr-i Dāvūd's computation, the total number of metrical stanzas in the *Avesta* is 278 (—1016 lines) out of which 238 stanzas (=896 lines) belong to the *Gāthās* alone. (See Pūr-i Dāvūd, *The Gāthā of Zarathushtra*, p. 67, Persian Introduction or p. 43, English translation by D. J. Irani, Bombay, 1927.

Persian cuneiform inscriptions<sup>1</sup>. But considering the wonderful architectural monuments and the high artistic conceptions of the Achæmenian times, it seems improbable that the poetic genius of the Iranians was then dormant. Though Friedrich's attempt to prove the metrical character of the Achæmenian inscriptions cannot be considered conclusive<sup>2</sup>, the writings of Xenophon<sup>3</sup> and Chares of Mytilene<sup>4</sup> go to show that minstrel poetry did exist during that period.

Existence of verse in  
Sasanian times.

The names of the minstrels Sar-  
kaṣḥ<sup>5</sup>, Bārbud<sup>6</sup> and Nakisā and the  
names of the various Iranian melodies<sup>7</sup> as recorded  
in different dictionaries indicate that poetry thrived  
at the court of the Sasanians. Attempts have  
been made to prove the existence of metrical lines  
in Pahlavi literature. Dr. F. C. Andreas claims to have

<sup>1</sup> According to Darmesteter, not much more than 400 separate words (See *Etudes Iraniques*, i, 7). Since then some more inscriptions containing other words have been discovered. Vide F. H. Weissbach's article 'The Old Persian Inscription' translated from German into English by Rev. D. Mackichan, pp. 672-705 of the *Dr. Modi Memorial Volume*, Bombay, 1930. See also J. M. Unvala's Engl. trans. of the great inscription on Darius's Palace at Susa and several smaller ones described by Herzfeld.

<sup>2</sup> *Orient.istische Literatur Zeitung*, 1928, cols. 238 et seqq.

<sup>3</sup> Cf. Xenophon, *Cyropædia*, i, 3, 10.

<sup>4</sup> Vide Yonge's Engl. trans. of Chares' *History of Alexander*, 3, 919-920. London, 1854.

<sup>5</sup> Vide Prof. A. Christensen's article 'La Vie Musicale dans la Civilisation des Sassanides' published in the April-October, 1936 issue of the *Bulletin de L'Association Française des Amis de L'Orient*, p. 24 et seqq.

<sup>6</sup> Cf. Browne's article in the *JRAS.*, 1899, p. 54 et seqq. and *LHP*, i. 14-15, foot-note No. 2.

<sup>7</sup> See Prof. A. Christensen's article 'Some Notes on Persian Melody-Names of the Sassanian Period' published in the *Dastur Hoshang Memorial Volume*, pp. 368-388, Bombay, 1909.

discovered a metrical passage in the Hājiābād inscription<sup>1</sup>. An endeavour to discover rhythm in the *Bundahishn* has been made by M.H.S. Nyberg<sup>2</sup>, while in the opinion of M.E. Benveniste, the *Draxt-i Asurik*<sup>3</sup> contains metrical lines based on the number of syllables. According to Christensen, it is quite possible that the *Hazaj* metre has been evolved from the earlier syllabic forms<sup>4</sup>. The syllabic principle of Middle Persian poetry seems to survive in the dialectal poetry of Īrān down to our own time. The popular poetry quoted by some early authors<sup>5</sup> under the significant name *Fahlaviyyat*<sup>6</sup> favours the supposition that this poetry directly bears the previous tradition. To the same category belong the present day folk-songs<sup>7</sup> and the poetry of the

<sup>1</sup> Asadī, *Lughat-i Furs* (ed. Paul Horn), p. 17, Berlin, 1897; Arthur Christensen, *Les Gestes des Rois dans les traditions de l'Iran antique*, p. 46, Paris, 1936.

<sup>2</sup> J. A., 1929, p. 211

<sup>3</sup> *Ibid.*, 1930, p. 193 et seqq.; 1932, n. 245 et seqq.

<sup>4</sup> A. Christensen, *Les Gestes des Rois dans les traditions de l'Iran antique*, p. 53, Paris, 1936.

<sup>5</sup> Shamsu'd-Dīn Muḥammad b. Qays-i Rāzī, *Al-Muḥjam*, pp. 12, 80, 81, 83, and 142-47, Leyden, 1909.

<sup>6</sup> Cf. Pindār-i Rāzī :

لَحْنِ اوردامن بَیتِ پهلوی زخمه رود و سماع خسروی

Also Mas'ūd-i Sa'd-i Salmān :

بشنو و نیگو شنو نغمه خنباگران پهلوانی سماع بخسروانی طریق

<sup>7</sup> The following specimens of folk-songs, composed on syllabic system are interesting :

بہی کن کہ بہی بہ دل از کینہ تہی بہ  
ہمان کس کہ بدی کرد ہر او گفت بہی بہ

بیا بریم تا می خوریم شراب ملک ری خوریم  
حالا نہ خوریم پس کی خوریم

Gurans <sup>1</sup>.

Arabic metres

adopted and modified

With the Arab conquest of Īrān, the minds of the Iranians, at least of the class connected with administrative affairs, became rapidly influenced by Muslim civilisation. Their progress in Arabic was no less rapid than that of their successors of the twentieth century in French. Without any difficulty they mastered Arabic poetics and became accustomed to the Arabic metres which are based upon quantity. It was then only natural to apply the newly acquired canons to the Persian language. The general character of Persian words is, however, very peculiar as regards their metrical value. There is a great scarcity of short syllables in Persian and this alone required a considerable readaptation of Arabic metres. Some of the Arabic metres devised to suit a language abounding in short syllables, are hardly ever used in Persian. On the contrary, some metres, rare or entirely unknown in Arabic, have been especial favourites with the poets of Īrān. Of the thirty metres utilised by the Iranians, fifteen were formu-

دیشب که بارون اُومد      یارم لبِ بون اُومد  
 رفتم لبش ببوسم      نازک بود و خون اُومد  
 خونش چکید تو باغچه      یه دسه گل در اُومد

به, بام, for بون, اُومد, for باران, Here  
 for یک and دسه for دسته.

—[Ṣādiq-i Hidayat, *Arsūna*, p. 32, Tīhrān, A.H. 1310 (Solar)/A.D. 1931].

<sup>1</sup> Vide Major E. B. Soane's article 'A Short Anthology of Guran Poetry', published in the *JRAS.*, 1921, pp. 57-81.

lated by Khalīl b. Aḥmad<sup>1</sup>, one by Abu'l-Ḥasan Akhfāsh and three by the Iranians who subsequently added eleven more<sup>2</sup>. Among these metres, the *Jadīd*, *Qarīb* and *Muṣḥākīl* are favoured by the Iranians, while the *Tawīl*, *Madīd*, *Basīṭ*, *Wā'ir* and *Kāmil* are for the most part popular with the Arabs. The remaining metres are employed in both Arabic and Persian<sup>3</sup>. The following verses of Naṣīru'd-Dīn Furṣatu'd-Dawla, poetically surnamed *Furṣat* (A.H. 1271-1339 = A.D. 1854-1920), will serve as *memoria technica* for these facts:

بحوری که مخصوص باشد عجم را  
جدید و قریب است و دیگر مشاكل  
طویل و مدید و بسیط از عرب شد  
دو دیگر یکی وافر و نیز کامل  
حز این محرها آنچه مانده است باقی  
همه مشترک دان تو ای مرد عاقل

New nomenclature  
proposed by Āyatī.

The modern poets other than Āyatī and Yaḥyā Dawlatābādī show no inclination to question the system adopted by their ancestors. Āyatī does not go very far in an article, published in his *Namakdān*<sup>4</sup> ("The Salt-Cellar"), while strongly recommending the rejection of the Arabic names of metres that are, in his opinion,

<sup>1</sup> Died A.H. 175/A.D. 791-92.

<sup>2</sup> According to Shamsu'd-Dīn Muḥammad b. Qays-i Rāzī twenty-one metres were added (v *Al-Mu'jam*, p. 152, Leyden, 1909)

<sup>3</sup> Najaf-qulī Mīrzā, *Durra-ı Najafī*, p. 12, Bombay, A.H. 1333

<sup>4</sup> *Namakdān*, No. 9, pp. 38-48 and No. 12, pp. 4-27 (second series)

inappropriate. Apart from the new Persian metrical nomenclature, he has failed to propound any new metrical theory. Though his terminology has not received any recognition, it is in keeping with the general tendency towards Purism. He suggests *Bāhr* (بهر- portion) for the Arabic *Baḥr* (بحر metre) to mean metre, and *Sanjish* (سنجش measure) for *Taqṭī* (تقطیع to scan) to mean scansion. According to him, the radicals س ر و د are more appropriate than the Arabic ف ع ل ن which play the main parts in the formation of the different metrical feet.

Āyatī gives the following Persian equivalents for eight Arabic mnemonics or feet that constitute the various metres :

1. Sarūdām	سرودم	for	Fa'ūlun
2. Mīsarā	میسرا	„	Fā'ilun
3. Sarā'idām	سرا'یدم	„	Ma'fā'ilun
4. Mīsarayam	میسرایم	„	Fā'ilātun
5. Bīsrūdāmī	بیسرودی	„	Mustaf'ilun
6. Bīsrūdīm	بیسرودیم	„	Ma'f'ūlatu
7. Sarūda-amī	سروده امی	„	Ma'f'āilatun
8. Bīsarāyamī <sup>1</sup>	بیسرایمی	„	Mutafā'ilun

Further, Āyatī proposes new Persian names for

<sup>1</sup> Here reference may be made to the following interesting mnemonics ingeniously invented for Urdū prosody by Sayyid Inshā Allāh Khān, poetically surnamed *Inshā* (d. A. H. 1233/A.D. 1817):

صاحب بخش، چنچل پری، نور بائی، پری خان، چتلگن، پیازو،  
بغاس پتی and چتوت هتی-

— See his *Daryā-ı Latūfat*, pp. 372-74, Murshidābād (Bengal), 1850.

the thirty metres as follows :-

1. Rajaz <sup>1</sup>	رجز	for	Rajaz .
2. Zharf	ژرف .	„	Ramal
3. Naghz	نغز	„	Wāfir
4. Sara	سرہ	„	Kāmil .
5. <u>Khush</u> -navā	خوشنوا	„	Hazaj
6. Razm-āvar	رزم آور	„	Mutaqārib
7. Yak-navākht	یکنواخت	„	Mutadārik
8. Pur-āshūb	پر آشوب	„	Muqtzib
9. Dushvār	دشوار	„	Munsariḥ
10. Farkhunda	فرخنده	„	Muzāri‘
11. Barāzanda	برازنده	„	Mujtaṣṣ
12. Kaṣhīda	کشیده	„	Tawīl
13. Jān-fizā	حائز	„	Madīd
14. Ravān	روان	„	Basit
15. <u>Shitābān</u>	شتابان	„	Sari‘
16. Sabuk	سبک	„	<u>Khafif</u>
17. Tāza	تازه	„	Jadid
18. Dil-pasand	دلپسند	„	Qarīb
*19. Gūnā-gūn	گوناگون	„	Mushākil

<sup>1</sup> As this word is quite popular, Āyatī prefers to retain it (*Ṣamakdān*, No. 12, p. 5).

<sup>2</sup> This metre is said to have been formulated by Abu'l-Ḥasan Akhfash.

\* These nineteen metres can be remembered with the help of the following verses :

رجز خفیف و رمل منسرح دگر محبت  
بسیط و وافر و کامل هزج طویل و مدید

20. Pahnāvar	پهناور	for	'Arīz
21. Sangīn	سنگین	„	'Amīq
22. Burīda	بریده	„	Ṣarīm
23. Dil-kash	دلکش	„	Kabīr
24. Shab-āhang	شب آهنگ	„	Badīl
25. Digar-gūn	دگرگون	„	Qalīb
26. Ravānbakhsh	روان بخش	„	Ḥamīd
27. Sabuk-rūḥ	سبک روح	„	Ṣaghīr
28. Gīrya-khīz	گر به خیز	„	Aṣamm
29. Shah-nāzī	شهنازی	„	Salīm
30. Sanjīda	سنجیده	„	Ḥamīm

Persian poems in  
Iambic metre.

Nothing extraordinary has yet been achieved in the creation of new metres. An attempt to improve the Arabic metre is found in two short stanzas, of which one is similar to the Latin Iambic and the other to the tonic. The second specimen is more interesting because, in it, the tonic principles have been made to coincide with the quantitative system.

مشاکل و متقارب سریع و مقتضب است  
مضارع و متدارک قریب و نبحز حدید

--(Blochmann's *Prosody of the Persians*, p. 23).

Āvatī's *memoria technica* for the above is :

نغز و رزم آور روان دشوار و گوناگون رحز  
تازه و فرخنده پُر آشوب و ژرف و خوشنوا  
پس برازنده کشیده پس شتابان یکنواخت  
دلپسند است و سره آنگه سبک پس جانفز

—(*Namakdān* No. 12, second series, p. 5.)

Apparently the authors of these poems have had the idea of effecting a variation in the structure of the *rubā'ī*. Nevertheless, they have shown new possibilities by producing charming poems on Iambic patterns. No wonder that the Iranian Muse may one day direct her attention towards the introduction of the Classical European metrical system into Persian.

The stanza in the Latin Iambic pentameter runs thus:

شی نگار گل‌عذار من نشسته بود در کنار من  
هَلَك ز روی ماه حلوه داشت زمین ز نور روی یار من

The second specimen which is a tonic Iambic tetrameter, has a good swing and grace:

ازان زمان که شد روان ز چشم من نگار من  
چه چشمها شده روان از اشک بر کنار من<sup>1</sup>

In connection with the last quoted poem we may record here some recent developments in the use of cæsuras. They were known to the poets of the

<sup>1</sup> The metre on which these verses are composed is a variation of the *Hazaj* called *Maqḥūẓ*. Compare Qa'ānī's *Musammāt* in praise of the Queen-mother (Mahd-i 'Uyā, mother of Nāṣirū'd-Dīn Shāh Qājār) and his *Qaṣīda* in praise of Mirzā Taqī Khan Amīr-i Kabīr, the first of which begins thus:

بنفشه رُسته از زمین بطرفِ حویبارها  
و یا گسسته حورِ عین ز زلفِ خوبش تارها

and the second:

نسیم خُلد می وزد ز حویبارها  
که بوی مشک میدهد هوایِ مرغزارها

Classical period<sup>1</sup>, but at present their effect is being realised more consciously<sup>2</sup>.

Actual departure from the traditional metrical principles is found only in three poems, two of which were composed by Yaḥyá Dawlatābādī and the third by Āyatī. In 1930, while in Switzerland, Yaḥyá composed two poems entitled *Subḥ-dam*<sup>3</sup> ("At Dawn") and *Sabk-i Tāza*<sup>4</sup> ("A New Style"), just to show the possibility of composing Persian verses according to the syllabic system. He made this attempt at the instance of the late Professor Browne, who, it seems, was eager to substantiate by example his conviction that Persian poems could be composed without the help of Arabic prosody<sup>5</sup>.

Yaḥyá's first poem entitled *Subḥ-dam* comprises

<sup>1</sup> Note the caesuras in the following lines of Sa'dī occurring in his *Tayyibāt* :

دانی چه گفت مرا آن بلبلِ سحری  
تو خود چه آدمئی کز عشق بی خبری  
اشتر بشعر عرب در حالتست و طرب  
گر ذوق نیست ترا کج طبع حانوری  
دیگر نظر نکنم بالای سرو چمن  
دیگر صفت نکنم رفتار کبکِ دری

<sup>2</sup> Cf. The following verse of Hādī Ḥayrī has caesuras at regular intervals :

باز شد پدید در جهان خزان، شد تپه ز درج، شاخ گلستان  
نه شکفته گل، از میان باغ، پشت پرده رفت، کرد رخ نهان

— (*Sukhan*. i, 411.)

<sup>3</sup> Yaḥyá Dawlatābādī, *Urdu-bihisht*, pp. 124-126, Tīhrān, 1304 A H. (Solar).

<sup>4</sup> *Ibid.*, pp. 127-128.

<sup>5</sup> *Ibid.*, pp. 123-124, and also K. Chaikin, *KONPL.*, pp. 106-107 Moscow, 1928.

thirteen stanzas, each of five hemistichs. In every stanza, each of the first three hemistichs (which rhyme together) consists of twelve syllables, while each of the last two hemistichs (which rhyme between them separately) is composed of seven syllables. So far as cæsuras are concerned, the plan is (7 + 5) for the first three and (4 + 3) for the last two hemistichs in each stanza, though the poet does not maintain it in many places. The first stanza runs as follows :

صبحدم پیمانه شد از خفتن لبریز  
جام بیداری در کف کج دار و مریز  
خواب با چشمانم اندر جنگ و گریز  
نه خواب بودم نه بیدار  
نه مست بودم نه هوشیار<sup>1</sup>

The second poem has eight stanzas, each of six hemistichs. In every stanza, each of the first five hemistichs consists of eight syllables, while the hemistichs standing sixth in all the stanzas rhyme together and comprise ten syllables each. Here the plan of cæsuras may be represented as (4 + 4) in each hemistich. The first stanza of this poem is quoted below :

من در عالم جویم آدم عاقل دانا کامل بینا  
نیکو خصلت نیکو طینت صاحب همت صاحب عزت  
شخص رنگین مرد سنگین از هر چه بود این به در عالم<sup>2</sup>

<sup>1</sup> Yahyá Dawlatábádí, *Urdibihisht*, pp. 124-26.

<sup>2</sup> *Ibid.*, pp. 127-128.

In Amurdād, 1309 (July, 1930), Āyatī in his *Namakdān* published a poem composed on the syllabic system. All the twelve hemistichs of this poem have the same kind of rhyme. The scheme of cæsuras is (10 + 10), with slight deviations here and there. The poem begins thus :

چو بدامِ عشقِ تو افتادم ز قیود و سلسله آزادم  
نکنم خود را بجهان پابند که بازادی ز جهان زادم<sup>1</sup>

To sum up, no serious attempt has yet been made to alter the classical system, nor is there any feeling of inconvenience about it. The Arabic metrical system has survived not only because everybody became accustomed to it, but possibly because it is still capable of further development. Āyatī has applied Persian nomenclature to the different metres and furnished them with Persian mnemonics. He has said nothing about the system and has not succeeded in advancing any new metrical theory. Yaḥyá has endeavoured only to indicate the possibility of composing poems in Persian without the help of Arabic metres. His specimens, not unreasonably criticized by Vaḥīd<sup>2</sup>, are at once crude, artificial and devoid of poetic value. But apart from the poetical merits and demerits of the poems of Yaḥyá and Āyatī, we cannot deny the fact that they are interesting as the first attempts of the poets to revive the ancient metres of Īrān. Persian

<sup>1</sup> *Namakdūn*, No. 8, 1st year, pp. 424-25

<sup>2</sup> *Armaghān*, v, 584-86.

poetry, as the folk-songs and popular poetry of Īrān indicate, can be of considerable importance towards the attainment of this aim. Likewise it can draw new inspiration from the European metrical systems. The task, however, is still left to the master-hands to demonstrate the great possibilities of these systems in Persian.

## VERSE-FORMS

Traditional  
classification.

For their various verse-forms and rhyme schemes, as for all else pertaining to the construction of their poetry, the Iranians are mostly indebted to the Arabs to whose system, however, they have added many new features representing either a survival of the ancient Iranian forms or those newly invented.

Rückert<sup>1</sup> following the author of the *Haft Qulzum*<sup>2</sup> ("The Seven Seas"), has enumerated the following eleven verse-forms in Persian poetry :--

1. *Ghazal* (Ode).
2. *Qaṣīda* (Panegyric).
3. *Taṣhīb* (Exordium).
4. *Qit'a* (Fragment).
5. *Rubā'i* (Quatrain).
6. *Fard* (Unit).
7. *Maṣnavī* (Doublets).
8. *Tarjī'-band* (Return-tie).
9. *Tarkīb-band* (Composite-tie).
10. *Mustazād* (Increment-poem).
11. *Musammaṭ* (Multiple-poem).

<sup>1</sup> Rückert, *Grammatik, Poetik und Rhetorik der Perser* (ed., Pertsch), p. 55.

<sup>2</sup> Qabūl Muḥammad, *Haft Qulzum*, Nawal Kishore edition, part vii p. 44

## Criticism.

This traditional classification of verse-forms is not free from criticism. Like Shamsu'd-Din Qays ar-Rāzi<sup>1</sup>, Gladwin<sup>2</sup> has classed the *tarjī'-band* and the *tarkīb-band* together under *tarjī'*. According to Browne, their classification should be limited to six kinds only<sup>3</sup>, while Prof. Nicholson considering the question formally, further reduces the number to five main types<sup>4</sup>.

The traditional classification of verse-forms, however, is not without its justification. Let us, first of all, consider the case of the *taṣḥīb* in relation to the *qaṣīda*. A *qaṣīda* may or may not contain a *taṣḥīb*<sup>5</sup>. Allowed to stand alone as a complete poem, the *taṣḥīb* may claim to have formed a class by itself.

The *qiṭ'a* cannot form a separate class, if it is only extracted from a *qaṣīda*. But when a poem is composed in monorhyme, dealing with a single topic in such a manner that it cannot be classed as a *rubā'ī* or *ghazal*, it definitely forms a distinct class.

The *tarkīb-band* and the *tarjī'-band* may be regarded as two distinct classes, the former having a variable and the latter an invariable refrain.

The *fard* would seem to be a *bayt* expressing a

<sup>1</sup> Shamsu'd-Din Qays ar-Rāzi, *Al-Mu'jam* (ed. Mīrza Muḥammad, in Gibb Memorial Series, Vol. X.), p. 372, 1909.

<sup>2</sup> Gladwin, *Dissertations on the Rhetoric, Prosody and Rhyme*, p. 1, Calcutta, 1798.

<sup>3</sup> *LHP.*, II, 23.

<sup>4</sup> R. A. Nicholson, *Studies in Islamic Poetry*, pp. 2-3, Cambridge, 1921.

<sup>5</sup> U. M. Daudpota, *The Influence of Arabic Poetry on the Development of Persian Poetry*, p. 32 (foot-note), Bombay, 1934; also Gladwin, *Dissertations on the Rhetoric, Prosody and Rhyme of the Persians*, p. 5, Calcutta, 1798.

complete thought or idea. In other words, it represents a class of monoverse poems or apophthegms, with or without rhyme, often quoted to illustrate and emphasize the point of the speaker.

Verse-forms  
classified according  
to rhyme schemes.

So far as the variety of rhyme schemes is concerned, we may classify the verse-forms in the following manner:—

1. Those verse-forms in which second hemistichs (مصرع) of all the distichs (بيت) rhyme together. Under this head we may put the *qaṣīda*, *tashbīb*, *ghazal*, *qīṭ'a* and *mustazād*.
2. Those in which the two hemistichs of each distich rhyme together and are quite independent of the rhymes of the other distichs in a poem, e.g., the *maṣnavī*.
3. Those composed of four hemistichs in which all four or at least the first, second and fourth hemistichs have the same sort of rhyme, e.g., the *rubā'ī* and *du-baytī*.
4. Those consisting of a succession of four, five or six-line strophes, each of which has an inside rhyme of its own, to the exclusion of the closing hemistich which rhymes with the closing hemistichs of other strophes, e.g., the *musammat*<sup>1</sup>.

<sup>1</sup>It may be noted here that *Minūchihri* has another form of *musammat* in which all the hemistichs of each strophe rhyme together without any continuity in rhyme between the different strophes. The rhyme scheme may be represented as : a a a a a, b b b b b, c c c c c and so on.

5. Those in which all the hemistichs have the same rhyme throughout the poem, e.g., the *tamām-maṭla'*.
6. Those consisting of a series of strophes which are connected with one another by variable or invariable refrains. These strophes, each independently rhymed, follow the rhyme scheme of the *qaṣīda* or *ghazal* while the hemistichs of each refrain rhyme with each other, differing from those of the preceding or succeeding strophes, e.g., the *tarkīb-band* and *tarjī'-band*.

Growth and  
development.

A survey of the growth and development of these verse-forms cannot be given chronologically owing to the extinction of pre-Samanid literature and absence of sufficient records. Only a general observation is being offered below to throw light on this point.

The fundamental verse-form which the Iranians borrowed from the Arabs, and with which neo-Persian poetry began, is the *qaṣīda*, the only finished type of verse-form. It has four parts, technically known as the *tashbīb* ("Erotic prelude") the *takhalluṣ* or *gurīz-gāh* ("Transition-verse"), the *madiḥa* ("Panegyric") and the *maqṭa'* ("Concluding verse").

The diverse themes suggested by the natural environment and racial characteristics of the Iranian mind demanded a greater scope and variety in the rhyme scheme.

Poetically considered, the *tashbīb* is a part of the *qaṣīda*, giving as it does the greatest scope to the soaring up of the poet's phantasy. With certain adaptations and limitations the Iranians developed it into the *ghazal*<sup>1</sup>. In this sense it may be called an Iranian invention. From the following verse of 'Unṣurī, it may be seen that Rūdakī (d. A.H. 329/A.D. 940-41), wrote *ghazals*:

غزل رودکی وار نیکو بود غزلهای من رودکی وار نیست  
اگرچه بکوشم بیاریک وهم بدین پرده اندر مرا بار نیست<sup>2</sup>

Another important verse-form which is typically Iranian, is the *Rubā'ī*. The highest philosophical thoughts and most abstruse mystical doctrines have found expression in it. According to Shamsu'd-Dīn Muḥammad b. Qays-i Rāzī<sup>3</sup>, this verse-form is called *rubā'ī* because in Arabic poetry the *hazaj* metre is composed of four feet and so two Persian hemistichs in this metre are tantamount to four Arabic hemistichs. But the Iranian term *du-bayt* (دبیت), with its plural *du-baytat* (دبیتات), as used by Arab writers, clearly proves that it is an Iranian invention, afterwards borrowed by the Arabs.

Shamsu'd-Dīn Muḥammad Qays<sup>1</sup> and others have attributed the invention of the *rubā'ī* to Rūdakī. But the three quatrains ascribed to the great saint

<sup>1</sup> *Al-Mu'jam*, pp. 383-85.

<sup>2</sup> 'Awfī (ed. Browne), *Lubāb*, II, p. 6

<sup>3</sup> *Al-Mu'jam*, p. 90.

<sup>4</sup> *Ibid.*, p. 88.

Bāyazīd-i Basṭāmī (d. A.H. 260/A.D. 873-4) by Rīzā-qulī Khān Hidāyat in his *Majma'u'l-Fuṣṣḥā*<sup>1</sup>, refute this view. One of the quatrains runs thus:

ای عشق تو کشته عارف و عامی را    سودای تو کم کرده نکو نامی را  
ذوق لب میگون تو آورده برون    از صومعه بازید بسطامی را<sup>2</sup>

There is a distinction between *rubā'ī* and *du-baytī*. The former has twenty-four metres, peculiar to itself, all of them derived from the *Hazaj*, while the latter may be composed in any metre.

The Iranians needed another verse-form, which could be best suited for their long epic, erotic, ethical and mystical themes. The monorhyme pattern was too stiff for the purpose. Consequently they invented the *maṣnavī* which affords perfect freedom in the diversity of rhyme and puts no limitation on the number of verses. This verse-form has been a useful vehicle to the Iranians for their legends, romances and moral and mystical philosophy. It is as old as Rūdakī, if not still older. Many couplets of his versified version of the *Kalīla va Dimna* are still preserved in various lexicons<sup>3</sup>. The *maṣnavī* was introduced into Arabic under the name *Muzdawaj* only during the post-Classical period (late tenth century onwards<sup>4</sup>).

<sup>1</sup> Vol. i, p. 65.

<sup>2</sup> Vol. i, p. 65.

<sup>3</sup> Asadī, *Lughat-i Furs* (ed. Paul Horn) pp. 19-20, Berlin, 1897, *Farhang-i Jahāngīrī* (written in A.H. 1005/A.D. 1596-97), *Farhang-i Rashīdī* (written in A.H. 1064/A.D. 1653-54), *Farhang-i Anjuman-i Ālā-yi Nāṣirī* (published in A.H. 1288/A.D. 1871-72), etc.

<sup>4</sup> *LHP.*, ii, 26.

By giving further artistic touches to the *qaṣīda*, the Iranians produced five more verse-forms, namely, the *musammat*, *tamām-maṭla'*, *tarjī'-band*, *tarkīb-band* and *mustazād*, of which the first two are more musical than the rest. Minūchihrī of the court of the Ghaznavid-Mas'ūd (A.D. 1030-40) was very fond of the *musammat*. He also wrote a poem in the *tamām-maṭla'* form which begins thus :

ساقی بیا که امشب ساقی بکار باشند  
زان ده مرا که رنگش چون حللار باشد<sup>1</sup>

The *tarjī'-band* and *tarkīb-band*, with refrains to avoid monotony, are actually the first attempt towards the formation of strophe poems. The *tarjī'-band* is a *ritornelle* with a constant refrain striking the same note. The *tarkīb-band* with its changing refrains is less monotonous and more suited for long narratives, although great masters with the exception of Mas'ūd-i Sa'd-i Salmān (A.D. 1046-1122), Jamāl-u'd-Dīn 'Abdu'l-Razzāq of Iṣfahān (d. A.D. 1192), Sa'dī (d. A.D. 1291), Hāfiz (d. A.D. 1389) and Hātif (d. A.D. 1784), have rarely employed it.

The *mustazād*<sup>2</sup> with its increment lines has a grace of its own. The Classical poets, however, do not seem to be very fond of it, though Sa'd-i Salmān has a short *mustazād* in praise of Sulṭān Mas'ūd III (A.H.

<sup>1</sup> A. de Biberstein Kazimirski, *Menouchekri*, p. 31 (Persian text). Paris, 1886.

<sup>2</sup> Prof. 'Abdu'r-Rahmān is of opinion that the *Mustazad* has been derived from the Arabic *Muwashshah*. See his *Mir'atu'sh-Shi'r*, pp. 46-47, Delhi, 1926.

492-508/A.D. 1099-1114). The opening verses read :

ای کامگار سلطان انصافِ تو بکیهان      گشته عیان  
مسعود شهر یاری خورشید نامداری      اندر جهان<sup>1</sup>

So far we have spoken of the Classical verse-forms and rhyme schemes. Almost simultaneously with the commencement of the constitutional movement in Īrān, various innovations in the rhyme scheme were introduced. The modern poets, not quite free from racial prejudice against the Arabs, found the Classical verse-forms too conventional and narrow for the expression of their new thoughts and themes. It is true that the conservative Īraj disapproved of any deviation from tradition and censured the Modernists in these words :

این جوانان که تجدد طلبند  
دستی دشمنِ علم و ادبند

These youths who are Modernists,  
are truly enemies of learning and literature.

But the spirited Modernists are bent upon making innovations in the rhyming system. There are two groups among them—the moderates and the extremists. The moderates, with their compromising spirit, endeavoured to develop the Classical forms by effecting certain alterations in them. The youthful extremists were not satisfied with these minor

<sup>1</sup> *Divān-i Mas'ūd-i Sa'd-i Salmān* (ed. Rashīd-i Yāsīmī), pp. 561-62, Tīhrān, A.H. 1318 (Solar)/A.D. 1938-39.

modifications. They tend to condemn the Classical forms wholesale as antiquated and no longer suitable vehicles for the expression of the new thoughts and themes, created by modern necessities and inventions. They demanded a thorough reformation and change. Ḥabīb-i Yaghmā'i boldly exclaims :

تا بکی تقلیدِ سبکِ دیگران، بایست ریخت  
طرحی از نو همچو طرحِ خواجه‌ها خیامها

How long (are we) to imitate the style of others ?

We ought to start a new line as Ḥāfiz and Khayyām (have done before).

Sarmad voices his view thus :

سرمد برغمِ اجماعِ رسمِ غزل هم تازه کن  
چون اوستادان سخن خود را بلند آوازه کن

O Sarmad ! contrary to the multitude, renovate thou, too, the mode of *ghazal*,

Like unto the masters of poetry make thyself of high repute.

From this conflict of two tendencies, two different kinds of change in the verse-forms have resulted, one brought about by indigenous efforts and the other by exotic influences. The former was produced by the poets either of the stay-at-home variety or of a conservative frame of mind, while the latter was originated by those poets who had visited Europe and made it their intellectual home. Thus in considering the results produced under these influences, our observations may conveniently be

recorded under two sections, namely :

- a) New verse-forms produced indigenously, and
- b) Those produced under European influence.

### a) NEW VERSE-FORMS PRODUCED INDIGENOUSLY

Lead given  
by 'Ishqī.

So far as innovations of native growth are concerned, 'Ishqī gave the lead by producing two strophe poems in which he made deliberate deviations from the Classical models. The first is entitled "احتیاج ای احتیاج"<sup>1</sup> (Need! O Need!) and consists of four strophes, each of nine hemistichs and an increment line rhyming thus: - a a a a a a a x x, b b b b b b b x x, c c c c c c c x x and so on. The second poem headed "ای روزگار ای روزگار"<sup>2</sup> (O World! O World!) comprises eight strophes, each of six hemistichs, according to the formula a a a a a a, b b b b a a, c c c c a a and so on.

The forms, complex indeed, combine in them the characteristics of three different verse-forms—the *musammat*, the *tarjī'-band* and the *mustazād*. They might have been called *musammat*s, if it were not for the repetition of the last hemistich in each strophe. We could have termed them *tarjī'-bands*, had all the hemistichs in each strophe been

<sup>1</sup> *Divān-i 'Ishqī* (ed. Salimī), pp. 147-49, Tīhrān, A.H. 1308 (Solar), *Sukhan* i, 228-29

<sup>2</sup> *Divān-i 'Ishqī*, pp. 149-51

in mono-rhyme and had the burdens resembling the *mustazād* been identical with other hemistichs in quantity.

The first strophe of the poem “احتیاج ای احتیاج” is quoted below by way of illustration :

هر گناهی آدمی عمداً بعالم میکند  
 احتیاج است آنکه اسبابش فراهم میکند  
 ورنه کی عمداً گناه اولاد آدم میکند  
 یا که از بهر خطا خود را مصمم میکند  
 احتیاج است آنکه زو طبع بشمر دم میکند  
 شادی یکساله را یکروزه ماتم میکند  
 احتیاج است آنکه قدر آدمی کم میکند  
 در بر نامرد پشت مرد را خم میکند  
 ای که شیران را کنی روبه مزاج  
 احتیاج ای احتیاج

Every sin that a man commits intentionally on earth,  
 'tis Need that equips him with reasons,  
 Else how could the children of Adam commit sin  
 intentionally or make up their minds to the perpetra-  
 tion of crimes?

'Tis Need, due to which the nature of man vacillates  
 (and) turns a year-long pleasure into sorrow in one  
 day;

'Tis need that humbles the dignity of a man (and)  
 makes a brave man stoop before a coward;

'Tis thou that reducest lions to the nature of a fox,  
Need ! O Need !

The *Panj-gāna*  
and the *Sishgāna*

Next Afsar, a veteran poet of the blood royal and until lately President of the *Anjuman-i Adabi-yi Īrān* (Literary Society of Īrān), appeared on the scene. He devised two new verse-forms, which he termed *Khumāsī* or *Panj-gāna* and *Sudāsī* or *Sishgāna*. Vahid-i Dastagardī, the editor of the *Armaghān*, tried to popularize the former by holding a competition. *Shahriyār*, *Nāṭiq* and *Āzād* of Hamadān took part in the competition<sup>1</sup>. These forms are only modifications of the *rubā'ī* to which one or two hemistichs have been added to form a *Khumāsī* or *Sudāsī*. Their respective rhyme schemes are a a x x a and a a a x x x. But Āyatī who also composes poems in this form<sup>2</sup>, has always followed the rhyme scheme a a a a a.

A *Khumāsī* and a *Sudāsī* by Afsar are given below as specimens :

بهر تو لباسِ وطن ای دوست نکوست  
آن جامه که از عدو است شایسته اوست  
انصاف بده که فرق دارد یا نه  
این بافته خودیست آن بیگانه  
این رسته دشمن است آن رسته دوست<sup>3</sup>

<sup>1</sup> *Armaghān*, ix, 21 and 100

<sup>2</sup> *Namakhḍān*, i, 85 and 281

<sup>3</sup> *Armaghān*, viii, 360; *Pand-nāma-ī Afsar*, p 22, *Shīrāz*, A.H. 1311 (Solar)/A.D. 1932-33; *Sughān*, ii, 46.

For thee, O Friend, a dress of native manufacture is good,

The dress which is made by an enemy is suitable for him;

Be candid! Does it make a difference or not?

One is woven by fellow country-men, the other by foreigners,

One is the produce of an enemy, the other of a friend.

خواهی که اساسِ وهم برباد شود

آئینِ خدا سخت بنیاد شود

اول باید عقیده آزاد شود

تا مرد ز جان خویش ایمن گردد

هر مذهب و مسالکی مبرهن گردد

تا آنکه حقایق همه روشن گردد<sup>1</sup>

If thou wishest that the basis of folly be destroyed,

(And) God's law be firmly established,

First, let there be freedom of thought,

So that man may be confident of the security of his life,

(And) each religion and mode of thought may be based on proofs,

So that all truths may be elucidated.

The *Ṣulāṣī*

Āyatī claims to have invented<sup>2</sup> a verse-form, which he named *Ṣulāṣī*

<sup>1</sup> *Pand-nāma-i Afsar*, p. 19; *Sukhan* II, 46.

<sup>2</sup> هنوزم یاد است که اولین ثلاثی خود مبتکر در ستاره ایران درج کرده از آن ببعد دیدم طرف توجه شده ثلاثیها ساختند و از ثلاثی گذشتند مثلث آوردند و سه گوشه اختراع کردند و هلم جرا.

— (*Namakdān*, i, p. 422).

(triplets). It consists of three hemistichs, all having the same rhyme, a a a. This form, he asserts, became popular among the poets who subsequently invented the *Muṣallaṣ* and *Sih-gūṣha*, i.e., triangular or three-cornered. The following *Ṣulāṣī* of Āyatī is quoted as a specimen:

یارِ بدت ای‌کاش بدی همچو سراب  
او نیست سراب و هست چون آتش و آب  
کتِ باغ بسوزد و کند خانه خراب<sup>1</sup>

O that thy bad companion were like unto a mirage!  
He is not a mirage, he is like fire and water,  
That burn thy garden and devastate thy home.

To sum up this section of the chapter, we come to the conclusion that:—

1. These forms look like modification of the classical models.
2. Only a few poets have so far made innovations.
3. Few modified forms have up to now been produced.
4. These have failed to become popular.
5. The movement, though now it lacks vitality, does not seem to have exhausted its possibilities.

<sup>1</sup> *Namakdān*, 1, 115

(b) NEW VERSE-FORMS PRODUCED  
UNDER EUROPEAN INFLUENCE

Poets influenced by  
European forms.

A considerable number of Iranian poets, mostly of inferior rank, are endeavouring to introduce the European system of rhyme into their poetry. They may be classified under the following heads:—

- (i) Those who have been influenced by Western verse-forms through their studies of European literature, either in Europe or in *Īrān*, viz., Aḥmadī, Ḥūsām-zāda Dihkhudā, Šūrātgar, Farhang, Qulzum, Lāhūtī, Nima and others.
- (ii) Those who are exponents of the Classical verse-forms but have occasionally imitated European models by way of diversion; viz., Bahār, Ḥabīb, Kamālī and others.
- (iii) Those who, in their zeal to modernize the existing forms, adopt these models; viz., Āzād, Raiḥān, Sarmad, Ḥamidī, Naubakht and others.

Course of develop-  
ment.

Dihkhudā is probably the first poet who sought to introduce European verse-forms into Persian. After the bombardment of the *Majlis* (Tūp-bandī-yi Majlis) on June 23, 1908 and the reactionary triumph, he escaped to Europe. On January 23, 1909, he restarted the *Šūr-i Isrāfīl* ( "The Trumpet-call of Isrāfīl" ) at

Yverdon, where it had an ephemeral existence. In its third issue, dated March 8, 1909, *Dihkhudā* published a poem, which shows European influence in the arrangement of its rhyme. The poem is an elegy on Mirzā Jahāngir *Khān*, the editor of the *Šūr-i Isrāfīl* of Tīhrān, who was executed in the Bāgh-i Shāh<sup>1</sup> on June 24, 1908, by the order of Muḥammad 'Alī Shāh. The first stanza of the poem runs thus :

ای مرغ سحر چو این شب تار بگذاشت زمر سیاه کاری  
وز نفحهٔ روح بخش استعار رفت از سر خفتگان خماری  
بگشود گره ز زلف زر تار محبوبهٔ نیلگون عمار  
یزدان بکال شد نمودار و اهریمن زشت خو حصار  
یاد آر ز شمع مرده یاد آر<sup>2</sup>

O bird of the morning, when this gloomy night puts  
aside its dark deeds,

And, at the life-giving breath of the Dawn, besotted  
slumber departs from the heads of those who sleep,

And the Loved One enthroned on the dark blue litter  
loosens the knots from her golden-threaded locks,

And God is manifested in perfection, while Ahriman  
of evil nature withdraws to his citadel,

Remember, O remember, that extinguished lamp!<sup>3</sup>

This poem consists of five stanzas, each of nine hemistichs. In each stanza, the first, third, fifth

<sup>1</sup> Royal Park outside the western gate of Tīhrān, where the Shāh had made his headquarters for the Coup d'Etat.

<sup>2</sup> For the complete poem ref. *PPMP.*, pp. 201-204; *Sukhan*, i, 90-91; *PPR.*, pp. 279-80; *Gulhā-yi Adab*, pp. 29-30 and *Armaghān*, iii, 33-34.

<sup>3</sup> *PPMP.*, p. 203.

and seventh hemistichs rhyme together in one way. while the second, fourth, sixth and eighth rhyme together ; in another, the refrains of all the strophes rhyming in the same way as the opening hemistich of the poem. The rhyme scheme may be represented thus :

a b a b a b a b a,  
c d c d c d c d a,  
e f e f e f e f a and so on.

This foreign pattern found several reproductions on the native soil. It was imitated by Raiḥān<sup>1</sup> and Kamālī<sup>2</sup>. Vaḥīd<sup>3</sup> has accepted the form with certain deviations which will be clear from the following formula :

a b a b a b a b a b x x,  
c d c d c d c d c d y y,  
e f e f e f e f e f z z and so on.

That is to say, Vaḥīd has increased the number of hemistichs to ten with alternate rhyming in each strophe. The couplets which form the refrains rhyme independently.

In 1911-12, Farhang left for Europe. His stay in Paris for four years as a teacher in the *Ecole des Langues Orientales* caused him to write a poem on "Mother Īrān" on a European model. It comprises eleven stanzas, each of six hemistichs. The first

<sup>1</sup> *Bāghcha-ī Raiḥān*, pp. 6-9, 24-25 and 44-46, Tīhrān, A.H. 1338

<sup>2</sup> *Armaghān*, i, 30-32, *Īrānshahr*, iii, 151-54

<sup>3</sup> *Armaghān*, i, 1-4 ; ix, 3-11.

stanza runs thus :

تابنده چو خورشید و فروزان چو ستاره  
 در صحنهٔ پناهور این چرخ محذب  
 ای آئینهٔ شرق پدید از تو همواره  
 فرزند بلند اختر و مردان مهذب  
 از خلد برین خوبتری ای چمنِ عشق  
 گهوارهٔ علم و هنری ای وطنِ عشق<sup>1</sup>

(Thou art) resplendent like the Sun and bright as  
 star

In the wide expanse of this convex firmament,  
 O mirror of the Orient! from thee always sprang  
 High-starred sons and cultured men ;  
 Thou art lovelier than Paradise, O Garden of Love !  
 Thou art the cradle of art and science, O Home of  
 Love.

The arrangement of rhymes in this poem, excepting in the stanzas 4 and 5, may be represented thus :

a b a b r r,  
 c d c d s s,  
 e f e f t t and so on.

In the stanzas 4 and 5, there is some deviation which will be clear from the following representation :

a b a p p p,  
 ' a b a p p p.

This pattern was also adopted by Aḥmadī<sup>2</sup>,

<sup>1</sup> *Sukhan*. i, 337.

<sup>2</sup> *Armaghān*, vi, 495-98 ; *Sukhan*. ii, 15-19 ; *Gulhā-yi Adab*, pp. 91-95.

Asadu'llāh Ashtari<sup>1</sup>, Husām-zāda<sup>2</sup>, Jūdī<sup>3</sup> and Sarmad<sup>4</sup>.

Ja'far-i Khāmana'i of Tabriz contributed a poem on *Zamistān* ("Winter") to the February issue of the monthly magazine *Dānīshkada*<sup>5</sup>. The poem consists of ten tetrastichs that rhyme alternately as shown below :

a b a b,  
c d c d,  
e f e f and so on.

The first stanza of the poem is :

جمال طبیعت بفصل بهار  
صفا بخش و زیباست شوخ و قشنگ  
رونق چو دوشیزه گلزار  
زداید ز دل‌های پژمرده زنگ

The beauty of Nature in Spring,  
Is pleasant, elegant, sprightly and lovely,  
In grace 'tis like a rosy-cheeked damsel  
Who removes the rust (of sadness) from withered hearts.

This verse-form became very popular among the poets and Bahar<sup>6</sup>, Ḥabīb<sup>7</sup>, Ḥamīdī<sup>8</sup>, Raṣīd-i

<sup>1</sup> *Gulhā-yi Adab*, pp. 124-26, *PPR*, pp. 89-90, (two poems)

<sup>2</sup> *PPR*, pp. 232-34, *Sukhan* 1, 71-73

<sup>3</sup> *Gulhā-yi Adab*, p. 131.

<sup>4</sup> *Sukhan*, II, 197-200.

<sup>5</sup> *Dānīsh-kada*, pp. 559-61, Muḥammad Zayā Ḥashīūdī, *Muntaḥhabāt-i Aṣar*, pp. 173-75, Tihān, A.H. 1342

<sup>6</sup> *Nau-bahār*, No. 14 of the 13th year; *Muntaḥhabāt*, pp. 109-110 and *Sukhar* 1, 369-71; *Nau-bahār*, No. 16 of the 13th year; *Muntaḥhabāt*, pp. 158-59, (two poems).

<sup>7</sup> *Kānūn-i Shu'arā*, Nos. 36-40, vol. III, p. 12

<sup>8</sup> *Mihri*, vol. VI, pp. 277 and 459-60.

Yāsīmī<sup>1</sup>, Şūratgar<sup>2</sup> and Qulzum<sup>3</sup> have composed poems in it.

Nīmā of Māzandarān has evinced a keen interest in the composition of poems on European models. In the *Muntakhabāt-i-Āṣār* three of his poems, *Ay Shab*<sup>4</sup> ("O Night"), *Maḥbas*<sup>5</sup> ("The Gaol") and *Afsāna*<sup>6</sup> ("The Fable") have been selected as specimens of his composition. Another of his poems, *Khār-kan*<sup>7</sup> ("The Thorn-digger"), has been included in the *Gulhā-yi Adab*.

The poem *Ay Shab* consists of eleven stanzas, each of six hemistichs, the rhyme scheme being :

a b c b d d,  
e f g f h h and so on.

The stanzas of the *Maḥbas* rhyme as follows :—

a a b a c c,  
d d e d f f and so on.

The rhyme scheme of the stanzas of the poem *Afsāna* are of three kinds. Each stanza comprises five hemistichs. The variation will be clear from the representation given below :

a a b a c,  
d e f e g and  
h h h h i.

<sup>1</sup> *Āyanda*, II, 80-81; *PPR.*, pp. 292-94 and *Gulhā-yi Adab*, pp. 120-22.

<sup>2</sup> *Mīhr*, II, pp. 929-36, 1039-41 and 1145-47. *Sukhan*, II, 265-70; *Zīr-i Āsmān-i Bākḥār*, (three poems).

<sup>4</sup> *Kānūn-i Shu'arā*, No. 29, vol. I, p. 7, *Gulhā-yi Adab*, pp. 103-4; *Sukhan*, II, 299.

<sup>5</sup> *Muntakhabāt*, pp. 60-62; *Nau-bahār*, No. 10, 13th year.

<sup>6</sup> *Muntakhabāt*, pp. 69-72.

<sup>7</sup> *Ibid.*, pp. 72-82.

<sup>8</sup> *Gulhā-yi Adab*, pp. 44-45.

The poem *Khār kan* consists of seven stanzas, each of six hemistichs. Its rhyme scheme is :

a a b a c c,  
d d e d f f and so on.

In 1925, the communist Lāhūtī introduced another innovation into Persian tetrastichs. He contributed a poem, entitled *Chaman-i Sūkhta* ("The Burnt Meadow"), to the *Āvāz-i Tājīk*<sup>1</sup>. The poem which is an attack on the British domination of Egypt, consists of seven tetrastichs. In the arrangement of its rhymes it may compare with the quatrains of Tennyson's *In Memoriam*<sup>2</sup>; that is to say, the first hemistich rhymes with the fourth and the second with the third, as shown in the following representation :

a b b a,  
c d d c,  
e f t e and so on.

The first stanza of the poem is quoted below as an illustration :

ریشه‌های صنوبر و شمشاد  
پر و بال زیادی از بلبل

<sup>1</sup> A Communist paper in Persian published from Samarkand. It was started on the 15th August, 1924. 'Abdu'l-Qayyūm Qurbī was its first editor and later was replaced by Sayyid Rīzā 'Alī-zāda.

<sup>2</sup> Cf. the following quatrain :

I passed beside the reverend walls  
In which of old I wore the gown :  
I roved at random thro' the town,  
And saw the tumult of the halls

برک خشکی سه چار تا از گل  
ده پای ز چند تن صیاد<sup>1</sup>

Roots of fir and box trees,  
Plenty of wings and feathers of philomels,  
Three or four dry petals of roses, .  
Footprints of a few hunters.

Nau-bakht of Shirāz composed a poem under the heading *Takht-i Jamshīd u Bulbul* ("Persepolis and the Nightingale"), comprising six stanzas, each of seven hemistichs. So far as the number of hemistichs is concerned, it bears resemblance to the Rhyme-Royal<sup>2</sup> of English poetry. The rhyme scheme of the poem may be represented thus :

a b a b a b r,  
c d c d c d r,  
e f e f e f r and so on.

The first stanza of the poem is given below :

بلبل به بهار گل بتغريد ميگفت که عاقبت خزان است  
امروز گل است و سايه بيد فردا نه گل و نه سايبان است  
اين کاخ بزرگ تخت جمشيد گویند که خانه کيان است  
گردیده چنین خرابه يکبار<sup>3</sup>

A nightingale to the blossoming Spring twittering  
Said, " Autumn will follow at last,

<sup>1</sup> *Arāz-i Tājik*, No. 41 dated June 24, 1925; Şadru'd-Dīn 'Aynī, *Namūna-ı Adabıyyāt-ı Tājik*, pp. 613-14, Samarqand, 1925; *Sukhan*, ii, pp. 311-12.

<sup>2</sup> Saintsbury, *Manual of English Prosody*, p. 291, London, 1930.

<sup>3</sup> *Gulhā-yı Adab*, pp. 128-30.

"To-day there are the rose and the shade of the

"To-morrow neither the rose nor the shade shall be, <sup>willow,</sup>

"This lordly Palace of Persepolis

"(Which) they say, was the dwelling-place of Kings,

"Hath turned into ruins entirely.

Nūr-bak<sup>l</sup>sh of Iṣfahān, poetically surnamed *Azād*, a poet of lesser fame, has composed a poem *Daryācha*<sup>1</sup> ("The Lake") of thirty-seven triplets. It is a translation of the French poem *Le Lac* by Lamartine. The arrangement of rhyme is :

a a x,

b b x,

c c x and so on.

It differs from the English triplets only because the third hemistich does not rhyme with the first two. The first triplet of the Persian poem is cited as a specimen :

در این شبِ تار بی کرانه      کشتی حیات شد روانه  
بر ساحلِ تازه‌ای ز دریا

In this endless sombre night,  
The barque of life hath set sail  
Along a new shore of the sea.

Ja'far-i Khāmana<sup>1</sup> of Tabriz may be regarded as the first Iranian to have made an attempt at the composition of a sonnet. His poem *Bi Vāṭan*<sup>2</sup> ("To Mother Country") does not conform to either Italian or English models. Its deviation in the

<sup>1</sup> *Gulhā-yi Adab*, pp. 136-37.

<sup>2</sup> *PPMP*, p. 298.

arrangement of rhymes, both in its octave and sestet, will be clear from the following representation :

a b b a c d e d f g g h i i .

From the study of these verse-forms, it is easy to conclude that tetrastichs with an alternate rhyme-scheme are most popular with the poets. This may be due to the fact that Sa'dī happens to have a tetrastich of the kind in his *Gulistān*<sup>1</sup>. On the same ground this verse-form may be considered to be of local origin, though the poets, perhaps in their desire to develop the well-known *rubā'ī*, had European models before them. On the other hand, the tetrastichs of the form a b b a, has hardly appealed to the poets. The next in popularity is the sextain of the form a b a b r r, because among other forms of sextains, it makes the nearest approach to the Classical *musaddas* (six-some). The nine-line stanzas have also gained in popularity, probably because they are written mostly with alternate rhymes. The remaining forms, with only a solitary example of each, have definitely failed to produce any effect.

<sup>1</sup> Cf. the following tetrastich contained in the preface :

اول اُردی بهشت ماهِ حلّی      بلبل گوینده بر منابر غضبان  
بر گل سرخ از نهر اُفتاده لای      هرچو مرق بر عذار شاهد غضبان

## VI

### THEMES

The new urge and  
change in themes.

Since the beginning of the movement for the Constitution, the poets of Īrān have dealt with themes that are widely different from those of the earlier poets. The modern poetry will, perhaps, fail to appeal much to those who are still devoted to such conventional forms as *qaṣīdas* (panegyrics) and such subjects as sweethearts, the garden, the wine, the tavern and the like. The new urge calling forth the poetic activities of the age is the desire to bring about the national regeneration of Īrān and restore her to her former power and glory. The glorification of her ancient kings, the praise of Zoroaster and his religion, the emancipation of women, the reformation of social institutions, manners and customs, the contemplation of important economic problems, the consideration of various moral virtues of men and women are all reflections emanating from one and the same source of inspiration. Nevertheless, we must not think that this new urge has dealt a death-blow to the classical themes or has fully succeeded in dispensing with them. The taste for the epic is manifest from the *Sālār-nāma* of Āqā

Khān-i Kirmānī, the *Qaiṣar-nāma* of Adīb-i Piṣhāwārī, the *Shāhnāma* of Nawbakht and the *Pahlavī-nāma* of Ja'far-i Sayyāḥ. Ghamām of Hamadān, Āzād, Shabāb, Shūrīda and others have kept the ghazal well alive. The aged 'Ibrat is known for his mystical effusions. *Qaṣīdas*, in the classical sense of the term, are rare owing to the dearth of patrons willing to change these products of imagination into solid *tūmāns*. The modern didactic themes, full of moralizing spirit, draw inspiration from the classical poetry of previous epochs.

New themes  
classified

The various new themes engaging the modern poets may be classified under the following principal heads and subdivisions :

1. *Political* :

- a) Vituperation of the Qājār dynasty
- b) Pan-Islāmism
- c) Communism
- d) Anti-Russian
- e) Pro-German
- f) Pro- and anti-British
- g) Pro- and anti-Turkish
- h) Pro- and anti-Riṣā Shāh

2. *Patriotic* :

- a) Love for the 'motherland'
- b) Recollection of past glories
- c) Glorification of Zoroaster and his religion

3. *National :*

- a) The speaking of Persian
- b) The love of Āzarbāyjān
- c) Anthems
- d) Flag
- e) Nawrūz

4. *Economic :*

- a) Capital and labour
- b) Commerce
- c) Railways
- d) Agriculture
- e) Speed and transport

5. *Social :*

- a) Position of women
- b) Polygamy
- c) Veil
- d) Marriage
- e) Formalities
- f) Health and hygiene

6. *Educational :*

- a) Training of children
- b) Female education

7. *Ethical :*

- a) Truthfulness
- b) Perseverance
- c) Kindness
- d) Idleness
- e) Gambling

The themes  
chronologically set.

Again these themes, if studied according to their chronological growth and development, may fall within three distinct periods; *viz.*

- I. Period of consciousness and despondency (from March 8, 1890 to May 1, 1896 *i.e.*, from the date of granting of the Tobacco Concession to the date of assassination of Nāṣir'ud-Dīn Shāh).

Themes :

Political and Patriotic.

- II. Period of struggle and hope (from May 2, 1896 to March 22, 1924, *i.e.*, from the date on which Muẓaffaru'd-Dīn Shāh was proclaimed King to that of deposition of Aḥmad Shāh).

Themes :

Political, Patriotic and National.

- III. Period of renaissance and victory (from March 22, 1924 to the present day).

Themes :

Political, Patriotic, National,  
Economic, Educational; Social  
and Ethical.

We shall now deal with some of these themes in the following order :—

1. As against stereotyped and degenerate themes.

## 2. Political :

- a) Political regeneration
- b) Pan-Islāmism
- c) Social Revolution

## 3. Nationalistic :

- a) Recollection of past glories
- b) Glorification of Zoroaster and his religion
- c) Patriotism

## 4. Women in modern Persian Poetry :

- a) Her changed position
- b) Her part in the national renaissance
- c) Polygamy
- d) Veil

## 5. Changing conditions of life :

- a) Speed and transport.

1. AS AGAINST STEREOTYPED AND  
DEGENERATE THEMES

The modern poets of Īrān are far from satisfied with the few conventional themes of the ancient poets, imitated for centuries without any distinct originality and freshness. According to Āqā Khān-i Kirmānī, it was the flattery sung through the *qaṣīdas* that made the kings and nobles worthless and arrogant, it was the mystic teachings that produced idleness and vagrancy and it was the erotic nature of the *ghazal* that corrupted the morals of

Iranian youths<sup>1</sup>. So they are striving to get rid of artificiality, insincerity, monotony and exaggeration. Themes like musky ringlets, dreamy eyes, rosy cheeks and ruby lips no longer charm them. They are keenly interested in such topics as may accelerate the development of the social, economic, educational and political conditions of their country.

Furāt in his poem *Junūn-i Shā'irī* ("The Madness of Poesy"), severely criticizes his contemporaries who employ vulgar and forced similes and metaphors in their compositions :

دم از عشق و اسرار آن تا بکی      در این عشقها هیچ اسرار نیست  
مگو تُنگِ شکر بلعش دگر      ازین شیوه جانا که بیزار نیست  
میانش بمو، مو به مار سیاه      مده نسبت اینها سزاوار نیست  
چه نسبت به یستان او نار را      ازین استعارت ترا عار نیست  
دخ وزلف را روز و شب تا بکی      کنی وصف، حاجت بتکرار نیست<sup>2</sup>

How long shall we vainly talk of love and its mysteries?

There is no mystery in this (sort of) love;

Liken not her ruby (lips) to a bag of sugar any more,

O dear! who is not disgusted with this style?

Compare not her waist to a hair and her hair to a black serpent; it is not proper;

What semblance bears the pomegranate to her breast?

Artst thou ashamed of this metaphor?

How long wilt thou describe the face and the tresses as day and night? There's no need of repetition.

<sup>1</sup> Nāzimu'l-Islām of Kirmān, *Ta'rikh-i Bidār-yi Īrāniyān* ("History of the Awakening of the Iranians"), Introductory volume, p. 242.

<sup>2</sup> PPR., pp. 507-8.

Furāt regrets elsewhere to find the same classical words and ideas repeated by the contemporary poets in their compositions. He only wishes he could revive the poetry of the land and bring back its lost spirit. He says :

در شعر و غزل هر چه نظر میکنم این دور  
الفاظ و معانی شده تکرار و دگر هیچ  
باید که قرات از پی احیای سخن بود  
چون کالبدی مانده ز اشعار و دگر هیچ<sup>1</sup>

As oft as I look into the poetry and *ghazals* of this period, (I find that) words and ideas have only been repeated and nothing else ;

It behoves Furat to devote himself to the revival of poesy, as only a form of poesy is left behind and nothing else.

In the following verse, Qulzum advises his colleagues to show originality in their compositions :

حرفی که نگفته اند میباید گفت  
دُرّی که نه سفته اند میباید سفت<sup>2</sup>

The word they haven't uttered should be spoken, the pearl they haven't bored should be pierced.

The youthful Sarmad is more emphatic when he urges :

سرمد برغم انجمن رسم غزل هم تازه کن  
چون اوستادان سخن خود را بلند آوازه کن<sup>3</sup>

<sup>1</sup> *Sukhan*. I, 290.

<sup>2</sup> *Ibid.*, II, 299

<sup>3</sup> *Ibid* , p. 198.

O Sarmad! contrary to Society, renew the style of the *ghazal* too ;

Like unto the Masters of Poetry make thyself highly reputed.

Vindicating an open departure of modern poetry from the traditional course, Sarmad says :

سخن گوی باشد زبانِ زمان      که حالِ زمان را شود ترجمان  
 زمان را کسی ترجمانی کند      که با منطقش همزبانی کند  
 کهن هر چه شد نا روا میشود      و گرنه گردد فنا میشود  
 کهن تا نگردی نو آموز باش      بهر روز دانای آروز باش<sup>1</sup>

A poet should be the tongue of the age so that he may be an interpreter of the conditions of his time ;

That person alone can interpret Time who converses in its speech ;

Whatever grows old becomes unfit and perishes if not renewed ;

That thou mayest not get antiquated, be a learner of new things ; every day be the wise man of that day.

## 2. POETRY AS REFLECTING THE STAGES OF POLITICAL EVOLUTION

Poets' interest in the events of the country

In earlier periods, Persian poets used to keep themselves 'aloof from national events and were unruffled by 'wars, invasions and revolts. One cannot imagine a more striking contrast to this than the mental attitude of the contemporary poets who are indeed the sons of

<sup>1</sup> *Sukhan* ii, 206.

their epoch, and who take interest and participate in such events. We shall review the turning points in the history of Īrān since the beginning of the century and show how the poets echoed the different crises and the part played by them in inspiring their countrymen with a spirit of vitality, educating their minds and implanting in them the love of liberty and independence.

Absolutism of the  
Qājārs.

The age-long absolutism of the Qājārs and the high-handedness of their ministers, though tolerated, had already offended the minds and moral sense of the Iranians. They were roused up to fury when the later monarchs of the dynasty continued to grant innumerable concessions<sup>1</sup> to foreign countries in consideration for heavy loans incurred to gratify their extravagant and wicked indulgences. They paid no heed to industrial activities, manufacture, commerce, sanitation, education and other possible developments of the country. The Iranians held the Qājārs responsible for all their misfortunes and the stagnation and degradation that prevailed throughout the country. Āqā Khān of Kirmān has depicted the deplorable condition of Īrān during the reign of Nāṣiru'd-Dīn Shāh in these words :

مگر حال آن ملک بر گشته است  
همه جای اهریمنان گشته است

<sup>1</sup> For a complete list of concessions refer to W. Litten's *Persien von der "pénétration pacifique" zum Protektorat, 1860-1919*. Berlin, 1920.

مگر جور و بیداد افزون شده  
 جگرهای مردم همه خون شده  
 مگر شه کدا گشت و کشور خراب  
 رعیت ز جورند در پیچ و تاب<sup>1</sup>

Is it not that the condition of the country is upside down and that the whole country has become a place of demons?

Is it not that tyranny and lawlessness have increased and that the people are in misery?

Is it not that the King has become a beggar, the country desolate and the subjects are in distress from oppression?

Nāṣiru'd-Dīn Shāh visited Europe three times<sup>2</sup> and thereby impoverished the coffers of the State:

خزینۀ تهی گشت و ملت کدای  
 ز بیداد او دستها بر خدای  
 سه نوبت شتابید سوی فرنگ  
 نیفزود او را بدل عار و ننگ<sup>3</sup>

Being always engaged in hunting excursions and merry-makings he failed in his administrative duties:

چو مست شکار است و محو خوشی  
 کجا داند آئین اشکر کشی<sup>4</sup>

<sup>1</sup> Nāẓimu'l-Islām, *Ta'riḫ-i Bidāri-yi Irānīyān*, Introductory volume, p. 244.

<sup>2</sup> First in 1873, second in 1878 and third in 1889.

<sup>3</sup> *Ta'riḫ-i Bidāri-yi Irānīyān*, Introductory volume, pp. 254-55.

<sup>4</sup> *Ibid.*, p. 255.

After Nāṣiru'd-Dīn  
Shāh was assassi-  
nated.

Nāṣiru'd-Dīn Shāh was shot dead while visiting the shrine of Shāh 'Abdu'l-'Azīm' on Friday, May 1, 1896, by Mirzā Muḥammad Riḏā of Kirmān<sup>1</sup>. Muḥaffaru'd-Dīn Shāh ascended the throne<sup>2</sup> and was joyously acclaimed in the panegyric of poets like Amīrī, Khusravī and Aṣḥraf<sup>3</sup>. No less than his predecessor, he also began to negotiate heavy loans for his lavish European tours<sup>4</sup>, as a result of which the Customs came under the Russian control, as Ja'far-i Sayyāḥ says retrospectively :

مظفر ز روسها ستانید وام  
وزان وام افتاد گمرک بدام<sup>5</sup>

Aminu's-Sultān who negotiated the Russian loans, was scathingly criticized in a "jelly-graphed" paper by Fakhrū'l-Wā'izīn of Kāshān in a *ghazal* which begins thus :

اردنی زاده<sup>6</sup> میازار مسلمانانرا  
بکف کفر مده سلطنت ایمانرا<sup>7</sup>

<sup>1</sup> Situated about seven miles to the south of Tihriān.

<sup>2</sup> He was hanged on August 12, 1896 after a trial. For the full procedure and cross-examination refer to *Shi'r-i Isrāfīl*, No. 9, pp. 3-8; No. 10, pp. 1-8; No. 11, pp. 3-5; No. 13, pp. 5-6 and No. 17, pp. 5-7.

<sup>3</sup> Born March 25, 1853, crowned June 8, 1896 and died January 4, 1907.

<sup>4</sup> Vide *Divān-i Amīrī*, pp. 167-68, *Divān-i Khusravī*, pp. 62-64 and *Jild-i Duvvum-i Nasīm-i Shumāl*, pp. 80-81.

<sup>5</sup> First tour in 1900 and second in 1902.

<sup>6</sup> *Pahlavī-nāma*, p. 46, Tihriān. A.H. 1313 (Solar)/A.D. 1934-35.

<sup>7</sup> Because his grandfather was a Georgian from the Caucasus.

<sup>8</sup> *Tu'rīkh-i Bidārī-yi Irāniyān*, ii, 236.

Demands for the dismissal of ministers<sup>1</sup>, the establishment of a House of Justice ("‘Adālat-Khāna") and the granting of a Constitution were made and open agitation was set afoot. The Shāh finally had to yield. On Saturday, October, 6, 1906, when the first National Assembly was opened, Adibu'l-Mamālik Amīrī wrote a masterly *qaṣīda* congratulating the Assembly and praising the Shāh for granting the new Constitution from which so much was expected. The *qaṣīda* opens thus :

شاد باش ای مجلس ملی که بیمِ عنقریب  
از تو آید دردِ ملت را درین دورانِ طیب  
شهریارِ دادگر بخشود بر قومی ذلیل  
حسرو عادل ترحم کرد بر مشتی کُتیب<sup>2</sup>

Well done, O National Assembly! for I see that shortly a physician will come out of thee to cure the present malady of the nation ;

The just King hath bestowed it upon the abject Nation, the equitable Sovereign has taken pity upon a handful of hapless creatures.

After Muẓaffaru'd-  
Dīn Shāh died.

Muẓaffaru'd-Dīn Shāh died on January 8, 1907, and was succeeded by his son Muḥammad ‘Alī Shāh<sup>3</sup> who soon gave the

<sup>1</sup> ‘Aynu’d-Dawla and ‘Alāu’d-Dawla.

<sup>2</sup> *Dirān-i Amūī*, pp. 53-55.

<sup>3</sup> Amīrī has two poems, each containing the chronograms of the accession of Muḥammad ‘Alī Shāh to the throne, which took place in A.H. 1324. The dates of the composition of the poems are not known. But

Constitutionalists cause to suspect his ulterior motives. The tension between the Court and the Parliament grew more and more acute. On August 31, 1907, 'Abbās Āqā of Tabriz, a member of a secret terrorist party, assassinated Aminu's-Sultān and shot himself while resisting arrest. On October 6, 1907, celebrations were held at his grave on the fortieth day of his death ("Chihilum") and Fakhru'l-Wā'izīn wrote for the occasion a poem of which the first verse is:

ای مزارِ محترم هر چند نرم مای  
 نیک از بن نوگل که خفت اندر تو شاد و خرمی<sup>1</sup>

O Venerable Sepulchre! tho' thou art (a place of) mourning assembly,

Yet thou art quite happy and mirthful because of that new flower which is resting in thee.

On the day Aminu's-Sultān was assassinated, the Anglo-Russian Agreement was signed at St. Petersburg. This evoked indignation of many poets like

from the attitude taken, it is clear that one was composed at the time of accession and the other when the Shāh had already become unpopular. The last verse of each poem, with the chronogrammatical portion bracketed, is quoted below. It is interesting to note the difference of attitude in both:

که سالِ جلوسِ همایونش آمد (خداوندِ قآرنِ محمد علی شه)

—(Divān-i 'Amirī, p. 470.)

گشت سالِ جلوسِ او بسریر بی کمر و کاست (ای شه بد بخت)

—(Divān-i Amīnī, p. 111.)

<sup>1</sup> Browne's *Persian Revolution*, pp. 153-54, Cambridge, 1910.

Adib<sup>1</sup> of Nīshāpūr, Īraj<sup>2</sup> and Bahār<sup>3</sup> who strongly resented it. The first and last verses of Īraj's *qit'ā* are :

گویند که انگلیس با روس عهدی بسته است تازه امسال  
از صلح میان کربه و دوش برباد رود دکان بقال

They say that Britain has made this year a new Treaty with Russia ;

The grocer's shop will be despoiled owing to the agreement between the mice and the cat.

Bahār addressed a *qaṣīda* to Sir Edward Grey in which he pointed out to him that the Anglo-Russian Agreement was a diplomatic error of the first magnitude as it removed the barrier that had so long stood on Russia's road to India. The *qaṣīda* begins thus :

سوی لندن گذر ای پاک نسیم سحری  
سخنی از من بر گو به سر ادوارد گری

Hasten to London, O Pure Zephyr of dawn !

Deliver a message of mine to Sir Edward Grey.

The Shāh attempted a *coup d'état* on December 15, 1907, but failed. Ashraf referred to this event in two *mustazād* poems, written in his usual pessimistic strain. The opening verses read :

گر دید وطن غرته از دوه و محن وای ایوای وطن وای  
خیزید روید از پی تابوت و کفن وای ایوای وطن وای<sup>4</sup>

<sup>1</sup> *Sukhan*, 1, 11

<sup>2</sup> *Ibid.*, p 11, footnote 2.

<sup>3</sup> *Ibid.*, pp 360-64 ; also *PPMP.*, pp. 253-55.

<sup>4</sup> *Nasīm-i Shīmāl*, No 9, dated January 2, 1908 ; *Bāgh-i Bihisht*, pp. 194-95 ; *PPMP.*, pp 183-84.

Alas! the Country is submerged in grief and affliction,

Alas! Alas! O Mother Country!

Ah, rise and arrange for the bier and shroud,

Alas! Alas! O Mother Country.

دوش میگفت این سخن دیوانه بی بازخواست درد ایران بیدواست

عاقلی گفتا که از دیوانه بشنو حرف راست دزد ایران بیدواست<sup>1</sup>

Last night a lunatic uttered this unquestioned: "Īrān's malady is incurable";

A wise man said, "Hear these true words from a lunatic: Īrān's malady is incurable."

On June 23, 1908, the *Majlis* was bombarded and the despotic rule of the *Shāh* was re-established. *Mīrzā Jahāngīr Khān Šūr*, *Hājī Maliku'l-Mutakallīm* and other prominent leaders were put to death. These actions caused indignation to many poets like *Amīrī*<sup>2</sup>, *Bahār*<sup>3</sup>, *Pūr-i Dāvūd*<sup>4</sup> and *Dihkhudā*<sup>5</sup>.

In a poem written at Beirut on June 28, 1908, *Pūr-i Dāvūd* with bitterness pronounced:

شامِ عم باز نمودار شد افسوس افسوس

دلَم از ظلمتِ آن تار شد افسوس افسوس

مستِ پارینه که از باده کشی توبه نمود

باز در خانه خمار شد افسوس افسوس

!

<sup>1</sup> *Nasīm-i Shīmāl*, No. 10, dated January 20, 1908, *Bāgh-i Bihisht*, pp. 197-98; *Sukhan*, i, 149-50; *PPMP.*, pp. 185-86.

<sup>2</sup> *Divān-i Amīrī*, pp. 84-85, 86-89, 181-82, 300, 301-302, 320-21 and 683-84.

<sup>3</sup> *Sukhan*, i, 378-81.

<sup>4</sup> *Peuran-Dokht-Nāme*, p. 23.

<sup>5</sup> *Šūr-i Isrā'īl*, No. 3, dated Yverdon, March 8, 1909; *Amaghān*, i, No. 3, pp. 33-34; *Sukhan*, i, 90-91; *PPMP.*, pp. 201-202; *Ḥablu'l-Matīn*, dated November 11, 1912.

Alas! Alas! the eve of sorrow has appeared again,  
 Alas! Alas! my mind is befogged with its obscurity;  
 Alas! Alas! the old drunkard who had vowed abstinence,  
 has entered the tavern again.

When the Constitutionalists of Tabriz began to fight under the leadership of Sattār *Khān Sardār-i Millī*, *Ashraf* prayed for their success:

ملت تبریز خدا یارتان  
 دستِ خدائی ککِ کارتان  
 ریشهٔ ظالم ز شما کنده شد    نامِ شما باقی و پاینده شد  
 دینِ محمد ز شما زنده شد    احمدِ مختار نگهداران  
 ملت تبریز خدا یارتان  
 دستِ خدائی ککِ کارتان  
 حضرت ستارِ برغمِ حسود    سترِ عیوب از همه ایران نمود  
 نیشه اگر حمله نماید چه سود    صبرِ عاد است جلوداران<sup>1</sup>

O people of Tabriz! may God be your defender,  
 May the Divine Hand help your undertaking!  
 The tyrant has been torn up by the roots by you,  
 Your name has become durable and immortal,  
 The Faith of Muḥammad has been enlivened by you;  
 May the chosen Aḥmad be your guardian!  
 O people of Tabriz! may God be your defender,  
 May the Divine Hand help your undertaking!  
 Belying the wishes of the envious, the Hon'ble Sattār  
 Redeemed the honour of Īrān,

<sup>1</sup> *Bāgh-i Bihisht*, p. 210.

- If gnats attack, 'tis of no avail,  
 . (As) the boisterous wind of 'Ād<sup>1</sup> is under your  
 command.

Insurrections broke out all over the country. On January 5, 1909, Şamşāmu's-Saltāna and Zarghāmu's-Saltāna with the help of Bakhtiyārī tribesmen seized Işfahān. Ashraf congratulated them in a poem, the first verse of which reads :

اصفهان گشته ماوای شیران آفرین .  
 کرده بنیاد استبداد ویران آفرین<sup>2</sup>

Bravo, O Işfahān! thou hast become a lair of lions,  
 Bravo! thou hast destroyed the foundation of  
 despotism.

On February 8, 1909, the Nationalists seized Rasht and were joined by the *Sipahdār-i A'zam* who was in command of the Royalist troops at the siege of Tabriz. The *Sipahdār* was warmly congratulated in the following words :

روشن و تابنده باد نام سپهدار      باقی و پاینده باد نام سپهدار  
 هم بفلک ثبت در جراید عرشی      هم بر زمین زنده باد نام سپهدار<sup>3</sup>

Distinguished and illustrious be the name of the  
*Sipahdār*, enduring and lasting be the name of the  
*Sipahdār* ;

In heaven, too, may his name be recorded in celestial  
 tome and even on earth the name of the *Sipahdār*  
 be everlasting.

The Nationalist forces, assisted by the Bakhti-

<sup>1</sup> A1. ancient people of South Arabia who were destroyed by a violent blast of wind. Vide *Qur'ān* : lxix, 6.

<sup>2</sup> *Bāgh-i Bihisht*, p. 211.

<sup>3</sup> *Nasīm-i Shīrīn*, No. 27, dated March 5, 1909 also *PPMP.*, p. 206

yāris entered Tīhrān on July 13, 1909, unopposed by the Cossacks. The Shāh fled to the Russian Legation at Zargandā<sup>1</sup>. On July 16, 1909, he was deposed and his twelve-year old son Aḥmad Mirzā was proclaimed Shāh with 'Aẓudu'l-Mulk as Regent. This "National Victory" (Fath-i Milli) and the termination of the "Lesser Autocracy" (Istibdād-i Ṣaghīr) were rejoiced over by many poets. Bahār wrote a spirited poem which begins thus :

می ده که طی شد دورانِ جانگاه  
آسوده شد ملک الملک الله<sup>2</sup>

Give wine, for the soul-consuming period has ended, the country is in tranquillity ; 'tis the kingdom of God !

After the coronation of Aḥmad Shāh.

Now revolutionary repressions began and among several others<sup>3</sup> Shaykh Faẓlu'llāh Nūrī, the reactionary priest, was executed<sup>4</sup>. Aṣḥraf, Amīrī and Bahār wrote poems

<sup>1</sup> Amīrī wrote a poem on the flight of the Shāh, the last two verses of which are quoted below. It may be remarked that the words put within brackets constitute a chronogram giving the date of his flight :

آخر الامر ز دیهیم و سریر گشته مستعفی و بیزار شده  
جستم از طبع امیری تاریخ گفت (شاه مات سپهدار شده)

—*Divān-i Amīrī*, p. 472.

<sup>2</sup> *Īrān-i Naw*, No. 1, dated August 24, 1909; *PPMP*, p. 218-20.

<sup>3</sup> Such as Mufākhḥiru'l-Mulk, the former head of the Tīhrān Police, Ājūdān-bāshī under whose command the *Majlis* was bombarded and Ṣanī'-i Hazrat who had taken a prominent part in the abortive *coup d'état* of December, 1907.

<sup>4</sup> On the gallows, before he was executed, he is said to have recited this couplet :

اگر بارِ گران بودیم رفتیم اگر نا مهربان بودیم رفتیم

—*Browne's Persian Revolution*, p. 444.

expressing their satisfaction. The opening verse of Amīrī's poem describes Shaykh Nūrī as a thick-necked *Muftī*, peril to honour and embezzler of other's property :

شیخ نوری مفتی کردن کلفت  
آفت غیرت بلای مال مفت<sup>1</sup>

A few days after the restoration of the Majlis, the notorious brigand, Raḥīm Khān Chalabiyānlū, raised the standard of rebellion in Āzarbāyjān, but after a defeat on January 24, 1910, he escaped to Russia. Russia gave asylum to the rebel. Lāhūtī who is at present in the USSR, expressed his resentment thus :

تفو بغیرت آن بی حقوق بی ناموس  
که بعد ازین همه زشتی پناه برد بروس<sup>2</sup>

Fie on the sense of shame of that infamous outlaw who after all these misdeeds took shelter in Russia.

On September 9, 1909, the ex-Shāh left Tīhrān for Odessa. Munīr of 'Ishqābād wrote a sarcastic poem under the title :

”خواب پریشان محمد علی میرزا اولین شب زندگانی در اودیسیای  
روسیه“

(The distracted dream of Muḥammad 'Alī Mirzā, during the first night of his arrival at Odessa in Russia).

Some of the verses of the poem read :

<sup>1</sup> *Divān-i Amīrī*, p. 112.

<sup>2</sup> *Īdān-i Naḥw*, No. 129, dated February 9, 1910 ; also *PPMP.*, p. 228.

خواب می بینم که گویا شاه ایرانم هنوز  
در میان باغ خود در بغی و عصیانم هنوز<sup>1</sup>

I am dreaming that I am still the *Shāh* of *Īrān* and inside my garden am still engaged in violence and sins.

The renewal of the Fishery Concession (شیلات) to the Russian Lyanozoff incensed Ashraf who wrote a poem entitled *Qūqūliqū* (Cock-a-doodle-do!). The verse having a reference to the concessionaire is cited below :

در انزلی امروز سخنهای مخوف است  
دعوی لیا نوزوف بسر ماهی صوف است<sup>2</sup>

There is a dreadful talk at Enzeli to-day, Lyanozoff's claims are to the hake (fish).

Russia obstructed the Iranians at every step in their attempt to set their house in order and hampered the work of the American financial experts under Mr. W. Morgan Shuster who came to *Īrān* in May, 1911, finally obtaining his dismissal. In a pathetic *taṣnīf* entitled *Yā Marg vā Istiqlāl* ("Either Death or Independence"), 'Arif urged his countrymen to keep Mr. Shuster back, as will appear from the following:

گر رود شوستراز ایران شود ایران برباد (حبیبم)  
ایچوانان مگذارید که ایران برود (بزود)<sup>3</sup>

<sup>1</sup> *Īrān-i Naw*, No. 91, dated December 16, 1919; also *PPMP.*, p. 220.

<sup>2</sup> *PPMP.*, p. 230.

<sup>3</sup> *Divān-i 'Arif*, p. 20 (*Taṣnīf* Section); *Sukhan*, i, 204 and *PPMP.*, p. 251.

Should Shuster go away from Īrān, Īrān will be ruined,  
O Young Men ! let not Īrān go away.

In August 1911, the ex-Shāh, in an attempt to regain the throne was defeated at Fīrūzkūh. This event has found an echo in a *mustazād* poem by Aṣḥraf who says :

مدلی تکیه بقول و غزلِ روس نمود      ترکِ ناموس نمود<sup>1</sup>

“Mamdali” (ie Muḥammad ‘Alī) relied upon the promises and false hopes of Russia ; he lost his dignity.

On March 29, 1912, the shrine of the eighth Imām, ‘Alī ar-Riṣā at Mashhad, was bombarded by the Russians. Many poets shuddered at the news. Aṣḥraf<sup>2</sup> in his poem *Yā gharība’l-Ghurabā* writes :

در هزار و سیصد و سی شد نشانِ توپِ کین  
مرقد شاهِ خراسان آن امامِ هشتمین<sup>3</sup>

In 1330 the sepulchre of the eighth Imām, the Lord of Kḥurāsān, became the target of spiteful cannon.

During the coronation of Aḥmad Shāh, Pūr-i Dāvūd gave expression to his feelings in a poem referring to the Turkoman origin of the Qājārs and

<sup>1</sup> PPMP., pp. 247-48; *Nasīm-i Shmāl*, third year, No. 12, dated September 11, 1911.

<sup>2</sup> On the fall of Czarist régime in March, 1917, Aṣḥraf wrote a further poem reminding Nicholas II (1868-1918) of the Russian bombardment of the Sanctuary of the Imām. The refrain of each strophe is:

با آلِ علی هر که در افتاد بر افتاد

— *Bāgh-i Bihisht*, p. 246.

<sup>3</sup> *Bāgh-i Bihisht*, pp. 34-35.

castigating him as an alien :

احمد بیگانه است گرچه شده شه  
نیست ز بیگانه جز سیاهی و تاری<sup>1</sup>

Aḥmad is an alien, although he has become a king,  
from a foreigner you can expect nothing but sorrow  
and despair.

When the Great War broke out in 1914 and military operations spread over the territory of neutral Īrān, Aṣḥraf pathetically exclaimed :

چه خوش بود این جنگ و دعوا نمیشد  
بروی زمین شور و غوغا نمیشد<sup>2</sup>

How happy would it have been, had there been no war  
and no hostility, no tumult and affright on earth !

Also the poetess Nīmtāj Khānum of Salmās who lost her father and other relatives during the massacres at Urūmiyya, Salmās and Raṣht, expressed her grief in a poem which begins as :

ایرانیان که فر کیان آرزو کنند  
باید نخست کاوه خود جستجو کنند<sup>3</sup>

The Iranians, who aspire after the Kayanian glory,  
should first find out their (leader like) Kāva.

The poets, in some sense or other, were interested in foreign struggles. Sālār of Shīrāz exhorted his countrymen to join the British :

اتحاد با آلمان بهر ما زیان دارد  
سود باشد ارگردی دوست با بریطانی<sup>4</sup>

<sup>1</sup> *Pouran-Dokht-Nāmeḥ*, p. 39.

<sup>2</sup> *Bagh-i Bihisht*, pp. 71-72.

<sup>3</sup> *Sukhan*, i, 38-39, footnote., PPR., pp. 638-39.

<sup>4</sup> *Sukhan*, i, 144.

Friendship with Germany is detrimental to us, it will be beneficial if thou wilt be friendly to Britain.

The opposite opinion was expressed by Vahid-i Dastgardī who wrote a *musammaʿ* poem in praise of the Germans and derogatory to the Allies. The poem begins thus :

منفجر گشت چو نار بچک حراق اروپ  
 صلح را کنگره بشکست و پراکند کلوب<sup>1</sup>

When the incendiary bombs of Europe burst forth,  
 peace congresses and clubs broke into pieces.

Adib-i Piṣhāwarī composed a long *maṣnavī*, entitled “*Qaṣarnāma*”, in praise of the Kaiser and in condemnation of England.

A far-reaching Anglo-Persian Treaty was concluded in 1919 by Vuṣṣūqu'd-Dawla who became the target of severe comments. 'Iṣḥqī<sup>2</sup> criticizing him in an allegorical poem, says :

دلم بس ز کردار آل خو اجه سوخت  
 که ما را بنام غلامی فروخت<sup>3</sup>

I was much terrified at the behaviour of the Master  
 who sold us as slaves.

Furrukhī, too, wrote a *ghazal*<sup>4</sup> and a *qaṣīda*<sup>5</sup> denouncing the action of Vuṣṣūq.

In February 1921, a new cabinet was formed by Sayyid Ziyāu'd-Dīn Ṭabāṭabā'i, the editor of the

<sup>1</sup> Vahid-i Dastgardī, *Rah-Āvard*, pp. 12-22, Tīhrān, A.H. 1307 (Solar).

<sup>2</sup> He has three other poems opposing the Anglo-Persian Treaty, see his *Dīwān*, pp. 108-15.

<sup>3</sup> *Divān-i 'Iṣḥqī*, pp. 156-57, Tīhrān, A.H. 1308 (Solar).

<sup>4</sup> *Sukhan*, I, p. 316.

<sup>5</sup> *Ibid.*, pp. 316-17.

*Ra'd*. It was during his premiership that the Anglo-Persian Convention was repudiated and the well-known Russo-Persian Treaty was signed at Moscow on February 26, 1921, which was most favourably commented on by several poets, as may be seen from these anonymous lines :

شد دموکرات از زبانه‌ها دور    فرقه بالشویک نمود ظهور  
.....

گاوِ ز را الاغ گاز گرفت    انگلیسی ره حجاز گرفت<sup>1</sup>

Sayyid Ziyāu'd-Dīn soon became unpopular and had to resign on April 3, 1921. This failure was variously commented upon. Furāt records it in the following lines :

سیدی شد بر اسب بخت سوار  
واندرین جلگه چند روزی تاخت  
چون سواری نکرده بود او را  
اسب در حین تاختن انداخت<sup>2</sup>

My Sayyid mounted the steed of fortune and rode for some days on this plain ;

As he had never tried (the horse), it threw him down while running.

On the other hand, 'Ārif expressed a wish that Ziyāu'd-Dīn should come back, in a song composed to the *Shūr* tune, which begins thus :

ای دستِ حقِ پُشت و پناهت باز آ  
چشم آرزو مند نگاهت باز آ<sup>3</sup>

<sup>1</sup> *Gul-i Zard*, 3rd year, No. 10, dated Muḥarram 5, 1340.

<sup>2</sup> *Sukhan* 1, 287.

<sup>3</sup> *Divān-i 'Ārif*, pp. 58-61 (Taṣnīf Section); *Sukhan*. 1, 209.

O thou whom God's hand backs and shields! come back, O thou whom our eyes are longing to see! come back.

When the Qājār dynasty fell, Pūr-i Dāvūd composed a *musammaʿ* poem, which begins thus :

از پیک نوید آمد هان گوش فرا دار  
 کاخمد شه ایران شد از نخت نگونسار  
 اورنگ شاهی پاک شد از دیو تبه کار  
 وز راهزن و ترکمن دوده قاجار<sup>1</sup>

Happy tidings have come by messenger, hear attentively that Aḥmad Shāh has been dethroned ;

The Royal throne has been purged clean of the malicious demon, the scion of the lawless Turkoman Qājārs.

ʿĀrif further voiced his condemnation of the dynasty in a song<sup>2</sup> composed to the tune *Bayāt-i Turk*, which he sang in a concert given on March 11, 1924, at Tīhrān. It begins thus :

رحم ای خدای دادگر کردی نکردی  
 ابقا باعقاب فجر کردی نکردی<sup>3</sup>

O just God ! Did You show mercy ? No, You didn't.  
 Did You spare the descendants of the Qājārs ? No.  
 You didn't.

Appearance of  
 Rīzā Shāh.

Rīzā Shāh was crowned King on  
 April 25, 1926. He was admired as

<sup>1</sup> *Pouran-Dokht-Nāmeh*, pp. 86-88.

<sup>2</sup> It was this song that lost ʿĀrif the friendship of Īraj Mīrzā and elicited from his pen the ʿĀrif-nāma, vehemently attacking ʿĀrif. See p. 22 *Supra*.

<sup>3</sup> *Dīwān-i ʿĀrif*, pp. 43-44 (Taṣnīf Section) ; *Sukhan*, i, 207.

a popular hero by several poets like Aṣḥraf, Ra'dī, 'Aṭā, Nādirī, Dāniṣh of Iṣfahān, Dāniṣh of Ṭihrān, Shu'ā, Qulzum and others. Qulzum praises him thus :

چشم بد از تو دور باد شما خوب خدمت به مملکت کردی  
 پای بر مشکلات افشردی با موانع مبارزت کردی  
 با ملوک الطوائف ایران تا آخر مقاومت کردی  
 هر چه کردی نفع ملت و ملک از ره لطف و معذلت کردی<sup>1</sup>

Avaunt malicious glances from thee, O King! thou  
 didst good service to the Country ;

Thou didst put thy feet firmly on difficulties and didst  
 fight against hindrances ;

Thou didst resist feudalism in Īrān till the last ;

Whatever thou didst, thou didst for the benefit of the  
 nation and country with kindness and justice.

How the poets found their inspiration even in matters more diplomatic, will be understood from the following humorous lines of Rūḥānī, in which he has refuted the British opinion regarding Bahrein :

انگلیس جسور در دنیا گفته بحرین مال ایران نیست  
 و آنکه گوید ز انگلستان است صاحب علم و عقل و وحدان نیست<sup>2</sup>

Britain, the most impudent on earth, said that Bahrein  
 did not belong to Īrān ;

Anyone who holds that it belongs to England, has no  
 knowledge, sense and conscience.

Freedom of speech like the freedom of the Press  
 has experienced considerable restriction under the

<sup>1</sup> *Haftād Mawj*, p. 25, Berlin, 1929 ; *Sukhan*, ii, 294.

<sup>2</sup> *Sukhan* i, 133.

present régime which, though nominally constitutional, is in fact dictatorial. 'Ishqī once criticized the government of Rīzā Shāh in his *Qarn-i Bistūm* ("The Twentieth Century"), and was found murdered. Farrukhī heard of his assassination and in his deep grief extemporized the following short poem, the last verse of which contains the chronogram giving the date of 'Ishqī's martyrdom. The words *Div-i Muhib* ("The dreadful Demon") in the poem allude, it is said, to the Shāh. The poem runs thus :

دیوِ مہیبِ خود سری چون ز غضب گرفت دم  
امنیت از محیطِ ما رخت بہ بہت و گشت گم  
حربۂ وحشت و ترور کشت چہ میرزادہ را  
سالِ شہادتش بخوان عشقی قرنِ بیستم<sup>1</sup>

Ever since the dreadful and ferocious demon has raised its tail, security has left the country bag and baggage, and has vanished ;

When the weapon of terror and barbarity killed 'Ishqī, read the date of his martyrdom as "'Ishqī of the Twentieth Century".

Bahār, too, on account of his democratic views, would have met the same fate, but he redeemed his opinions by presenting to the Shāh four *qaṣīdas* known as *Chahār Khitāba*<sup>2</sup> ("The Four Addresses"). Some verses, selected from here and there, offering his apology may be quoted below :

<sup>1</sup> *Divān-i Farrukhī*, p. 118, Tīhrān, A.H. 1320 (Solar) ; *Sukhan*. 1. 226 ; *Divān-i 'Ishqī*, p. 5.

<sup>2</sup> Published at Tīhrān on the Nawrūz of A.H. 1305 (Solar).

شاه شدی کسوت شاهی بیوش چشم ز تنگیل و تباہی بیوش  
 دشمنی شه بکسی در خور است کش هوس پادشهی در سر است  
 قدرت و حاکم تو شما در زمن کم نه شود از من و صد همچو دن  
 بنده خطائی ننمودم و گر کرده ام ای شاه ز من در گذر<sup>1</sup>

Thou hast become a king, put on the Royal robe, think  
 not of punishment and destruction ;

Animosity of the king is justified with a man who  
 aspires after the throne ;

O King ! thy power and grandeur will not be dimi-  
 nished by me and a hundred like me ;

I have done no wrong and if I have, O King ! forgive  
 me.

The present régime is decidedly unfavourable to the expression of any individual views on the politics of the country. Poets or writers dare not criticize the *Shāh* or his government<sup>2</sup>. On the contrary, commendations of the *Shāh* and the Crown Prince or their actions, whether justifiable or not, may bring satisfaction and security to the panegyrist. In the circumstances, the poets will have to relapse into panegyrics, while the attention of many of them has already been diverted to pure lyricism or more utilitarian poetry.

### 3. PAN-ISLAMISM

Modern Pan-Islamism with its anti-Western tendencies dates from the seventies of the last century, when the integrity of the Muslim States was

<sup>1</sup> *Chahār Khitāba*, pp. 3, 5 and 20.

<sup>2</sup> It may be remarked that to-day there is not a single Persian newspaper in which any space for a leading article is reserved.

jeopardized by European powers. So far as Īrān is concerned, this movement affected her but little, due to her traditional nationalistic feelings, religious schism, rivalry with Turkey and, above all, her political and moral decadence. Yet there are some Persian poets; who in their stirring poems, have appealed to their co-religionists for urgent solidarity against Western domination.

In A.H. 1313 (A.D. 1895-96), Mirzā 'Abdu'l-Ḥusayn of Bardasir, better known as Mirzā Āqā Khān-i Kirmānī<sup>1</sup>, a disciple of Sayyid Jamālū'd-Dīn Asadābādī, while in prison at Trebizonde, composed a long poem entitled *Nāma-i Bāstān*<sup>2</sup> in imitation of the Shāhnāma. This poem contains a scathing condemnation of Nāṣiru'd-Dīn Shāh and an eulogistic tribute to the late Sulṭān 'Abdu'l-Ḥamīd of Turkey. There are also many verses in the poem which reflect the whole-hearted support of the poet. Some of the verses are quoted below :

همی خواستم تا که اسلامیان    بوحدت ببندند یکسر دبان  
 همه دوستی باهم افزون کنند    ز دل کین دیرینه بیرون کنند  
 مر اسلامیان را فزاید شرف    نفاق و جدائی شود بر طرف  
 در اسلام آید بفرّ حمید    یکی اتحاد سیاسی . پدید<sup>3</sup>

I always wished that the Muslims might with one accord gird up their loins in unity,

<sup>1</sup> For his biography refer to the *Ta'rikh-i Bidāri-yi Īrānīyān*, pp. 6-13, (introductory volume) and Browne's *Persian Revolution*, p. 409, Cambridge, 1910.

<sup>2</sup> Also called *Sālār-nāma*.

<sup>3</sup> *Ta'rikh-i Bidāri-yi Īrānīyān*, p. 256 (introductory volume) : *Ayanda*, II, 917; Browne's *Persian Revolution*, p. 410.

That all might promote mutual friendship among themselves and remove the old rancour from their hearts,  
 That dignity might increase for Muslims and disunion and dissension were cast aside,  
 That, through the glory of Ḥamīd, a political unity in Islām might be effected.

On the 18th Jumādā, A.H. 1323 (July 21st, 1905) Adibu'l-Mamālīk Amīri recited at Bākū an address to Aḥmad Bey Āqāyeff, the editor of the now defunct "*Ḥayāt*", the following verses of which are impregnated with Pan-Islamic fervour :

باتحاد گرائید و اتفاق کنید که اتحاد شما کم کند ز کفر اثر  
 اگر شنیدید المؤمنون کالبینان یشد بعض بعضاً ز قول پیغمبر<sup>1</sup>

Resort to solidarity and be united so that your unity may diminish the influence of unbelief,

If you have heard the saying of the Prophet, "The faithful are like an edifice, in which one part strengthens another.

The same Adibu'l-Mamālīk Amīri wrote a *qaṣīda* on the causes of the decline of the Muslim power. It was composed at Bākū on Wednesday, the 20th Zī'l-Ḥajj, 1323 (February 14th, 1906) and comprises forty-five verses. The poem begins thus :

در این زمانه که یکسر جهانیان خرسند  
 ز چیست ملت اسلام گشته خوار و نژند<sup>2</sup>

In the present age when all the inhabitants of the world are happy, wherefore has the Muslim community become debased and wretched ?

<sup>1</sup> *Divān-i Amīri*, p. 265.

<sup>2</sup> *Ibid.*, pp. 133-35.

In A.H. 1339 (A.D. 1920-21) Vaḥīd-i Dastgardī published a poem in his *Armaghān* under the caption “جکاه اتحاد اسلامی” (“A qaṣīda on Islamic Unity”). In the poem he expresses his deep sorrow at the general decadence of the Muslim world, approves the views of Saʿyyid Jamālu'd-Dīn regarding the Pan-Islamic movement and ends the poem with the praises of Aḥmad Shāh and Amānu'llāh, the ex-King of Afghānistān. His appreciation of the Pan-Islamic movement is reflected in the following verses :

بقسَمِ آخرینِ خوش گفته آن دانشورِ اول  
جلالِ مَلَّتِ ایرانِ جمالِ الدینِ افغانی  
که ای اسلامیان از دور تا نزدیک و که تا مه  
تار و ترک و تازی پارسِ افغانِ هند و سودانی  
فرو شوئید از دل یکسره زَنگِ نفاق و کین  
که میزاید هلاکِ نفسِ زاینِ اغراضِ نفسانی<sup>1</sup>

In the last century well spake that premier savant, the glorious one of the Iranian nation, Jamālu'd-Dīn Afghani,

“O Muslims! from far and near, young and old, Tartars, Turks, Arabs, Iranians, Afghans, Indians and Sudanese,

Clear amain the rust of enmity and rancour from your hearts, as annihilation of the soul follows from these selfish motives.

In similar manner many other poets<sup>2</sup> expressed

<sup>1</sup> *Armaghān*, I, No. 5, p. 31

<sup>2</sup> See *Divān-i Adīb-i Pīshāwārī*, pp. 136-155. Tīhrān, A.H. 1312 (Solar) and Dīnqān's *Hadiya-i Shārq*, Maṣḥḥad A.H. 1300 (Solar) ; Shāykhū'r-Ra'īs-i Qājār, poetically surnamed *Ḥayrat*, wrote a prose work entitled “*Itṭihād-u'l-Islām*” (“Union of Islam”).

their deep sorrow at the general decadence and stagnation of the Muslims throughout the world and have voiced their appeals through their stirring verses for unity and solidarity against foreign aggression.

#### 4. SOCIALISTIC VIEWS

On February 26, 1921, a Soviet-Persian Treaty was signed in Moscow, and in the same year, Farrukhī of Yazd<sup>1</sup> started a communistic paper "*Tūfān*" ("The Tempest") in which articles and poems reflecting socialistic views appeared regularly. Besides this, Persian periodicals<sup>2</sup> and publications<sup>3</sup> from the USSR began to find their way into the country. The propagation of these socialistic ideas was condemned as it was not only repugnant to the religion and custom of the country but in conflict with the new autocratic State born in Īrān by that time. Their staunch adherents fled to the USSR perhaps never to see their mother country again.

The most enthusiastic amongst the poets with socialistic tendencies is, no doubt, Lāhūtī of Kirmānshāh who at present is working in the USSR<sup>4</sup>. Two of his socialistic poems, '*Kirimil*'<sup>5</sup> ("Kremlin") and

<sup>1</sup> He was invited to Moscow on the tenth anniversary of the Soviet Republic.

<sup>2</sup> The *Avāz-i Tājik* started at Samarqand in 1924 and the *Shu'la-i Inqilāb* started at Samarqand in 1919

<sup>3</sup> *Kirimil* by Lāhūtī, Moscow, 1923; *Akhgar-i Inqilāb* by Ṣadru'd-Dīn 'Aynī, Bukhārā, 1923; *Namūna-i Adabiyāt-i Tājik* by Ṣadru'd-Dīn 'Aynī, Samarqand, 1925 etc.

<sup>4</sup> *Encycl. of Islām*, III, 1065.

<sup>5</sup> *Namūna-i Adabiyāt-i Tājik*, pp. 587-93, Samarqand, 1925.

*Inqilāb-i Surkh*<sup>1</sup> ("The Red Revolution"), may be regarded as his masterpieces. The first begins with:

تا چند کنی گریه بر مسند نوشیروان ؟  
در قصر "کرمل" ایدل اسرارِ نهانِ برخوان !

How long shalt thou shed tears over the throne of  
Nūshīrvān?

O Heart! read the secrets hidden in the Kremlin.

This poem, which comprises sixty-one verses, was first published in the form of a pamphlet entitled *Kirimil* at Moscow in 1923<sup>2</sup>. It is a vehement attack directed against Imperialism.

The second poem '*Inqilāb-i Surkh*' which, in its matter and tone, is similar to the first, appeared for the first time in October, 1923, at Moscow in a Miscellany ("Majmū'a") published on the occasion of the sixth anniversary of the foundation of the Soviet Republic. It consists of nine verses, two of which are being quoted below :

نوشم تشادمایِ آندم شرابِ سرخ  
کز شرق انقلاب دمد آفتابِ سرخ  
نازم بآن زمان که به نیروی پتک و داس  
دهقان نهد بگردنِ سلطانِ طنابِ سرخ<sup>3</sup>

<sup>1</sup> *Namūna-ı Adabıyyāt-ı Tājik*, pp 593-94.

<sup>2</sup> *Ibid.*, p 593.

<sup>3</sup> Several Tājik poets like 'Abdu'r-Ra'ūf *Fitrat*, Mīrzā 'Abdu'l-Wāḥid *Munazzam*, Aḥmad Jān *Ḥamdī*, Ḥabību'llāh *Arḥaḥī* and Ṣadru'd-Dīn 'Aynī composed poems in imitation of this poem.

—*Namūna-ı Adabıyyāt-ı Tājik*, pp 593-98

Blithely I'll drink Red Wine at the time the Red Sun  
 will effect a revolution in the East ;  
 Proud I'll be at the moment when, with the triumph  
 of the " Hammer and Sickle ", the peasant will lay  
 Red Ropes round the necks of kings.

In the following lines Farrukhī of Yazd longs  
 for a revolution, which will inaugurate a total  
 change :

در کهن ایران ویران انقلابی تازه ماید  
 سخت ازین سست مردم قتل بی اندازه باید  
 تا مگر از زرد روئی رخ بتابیم ای حریفان  
 چهره ما را ز خون سرخ دشمن غازه باید<sup>1</sup>

In old and devastated Īrān a new revolution should  
 break out, there should be a terrible massacre of  
 these lethargic people ;

May be, O rivals ! that we will discard our bashfulness,  
 the crimson blood of the foe should be rouge for our  
 faces.

Another of Farrukhī's poem published in the  
*Armaghān*<sup>2</sup> under the following heading contains  
 allusions to *Red* motives :

خانه ما است همان خانه که دارد در سرخ

The house that has a Red door is ours.

Sayyid Abu'l Qāsim *Zarra*<sup>3</sup> and Sayyid 'Abdu'l-  
 Ḥusayn *Hisābī*<sup>4</sup>, now in the USSR, are two other  
 poets who propagated strong socialistic views through

<sup>1</sup> *Sukhan*. i, 322.

<sup>2</sup> *Armaghān*, i, No. 9, p. 11 ; *Divān-i Farrukhī*, p. 22.

<sup>3</sup> *Dānish-kada*, p. 55 ; also *Sukhan*. ii, 182 f. n. 1.

<sup>4</sup> *Sukhan*. ii, 182 f. n. 1.

their poetic compositions published in the '*Gul-i Zard*'.

Yahyá Raihān was imprisoned in the lunatic asylum for the highly socialistic articles published in his political paper '*Nawrūz*<sup>1</sup>'. In one of his poems he has commended Lenin<sup>2</sup>.

Ḥabīb-i Yaghmā'i, though not a socialist, has produced at least three poems in which communistic opinions have found expression. A verse from each is cited below :

ثروت آنکس که میباشد فزون باید گرفت

و آنکه کم از دیگران دارد فزون بایست کرد<sup>3</sup>

The wealth of the man who has more, should be taken away ;

And that of those who have less than others should be increased.

مالک و دهقان غنی و بینوا شاه و گدا

محو باید گردد از روی زمین این نامها<sup>4</sup>

The landlord and the peasant, the rich and the poor, the king and the beggar ;

These names should be erased out from the face of the earth.

شاید که ضعیفان را اوضاع شود بهتر

در گیتی اگر مجری دستورِ لنین باشد<sup>5</sup>

Perhaps the condition of the feeble will be better, if the principles of Lenin are followed throughout the earth.

<sup>1</sup> *Sukhan*. 11, 183.

<sup>2</sup> *Bāghcha-i Raihān*, pp. 38-42, Tīhrān, A.H. 1338.

<sup>3</sup> *Sukhan*. 1, 66.

<sup>4</sup> *Ibid.*, 67.

<sup>5</sup> *Ibid.*.

But these poems definitely failed to produce any effect on the Iranian mind. The twentieth century communism met the same fate in Īrān as communism in its early form introduced by Mazdak<sup>1</sup> during the reign of Kubād I (A.D. 487-98 and A.D. 501-31).

## 5. RECOLLECTION OF PAST GLORIES

The downfall of the Iranian nation prior to the advent of the present *Shāh* is well known. The ignominy the Iranians were put to always kept them alive to the lost magnificence and glory of ancient Īrān and her kings.

Amīrī in a song headed "*Surūd-i Millī*"<sup>2</sup> ("National Anthem"), visualizes Cyrus the Great, as being alive and asks the Zephyr to blow in the direction of Pasargadæ and implore Cyrus on their behalf to look after Īrān in her deplorable condition. The song comprises five strophes and begins with:

ز راهِ کریم ای نسیم سحرگه

سوی پارسا گرد بگذر از این ره

بسیروس از ما بگو کای شهنشه

چرا گشتی از حال این ملک غافل<sup>2</sup>

O Zephyr of the dawn! deign to pass towards  
Pasargadæ by this way;

<sup>1</sup> A. Christensen's *Le règne du roi Kuvādh I et le communisme Mazdakite*, Copenhagen, 1925.

<sup>2</sup> *Divān-i Amīrī*, pp. 682-83; *Sukhan*. ii, 61-63.

Unto Cyrus, on our behalf, speak, "O Sovereign!  
 why hast thou turned indifferent to the fate of  
 this country?

On the Nawrūz of A.H. 1322 (21st March, 1904), Farrukhī of Yazd recited a *musammaʿ* at a meeting of the Independent Party of Yazd, in which he inveighed against the autocracy of the Government and expressed his indignation at the British and Russian domination over Īrān. At this, Zāighamu'd-Dawla, the then Governor of Yazd, was offended and under his orders the poet was put into prison and his lips were sewn<sup>1</sup>. The lines that have references to the ancient monarchs and heroes of Īrān are as follows:

این همان ایران که منزلگاه کیکاووس بود  
 خوابگاه داریوش و مامن سیروس بود  
 جای زال و رستم و گودرز و گیو و طوس بود  
 نی چنین پامال جور انگلیس و روس بود<sup>2</sup>

Is this the same Īrān which was (once) the halting  
 place of Kai-Kā'us,

The resting-place of Darius and the peaceful abode  
 of Cyrus,

The land of Zāl, Rustam, Gudarz, Giv and Tūs?

Never was it so trampled upon as now by British and  
 Russian oppression.

Ashraf of Gilān has lamented over the past greatness and grandeur of Īrān in the following words:

<sup>1</sup> In 1930 when I was in Tīhrān, I noticed marks of the stitches still showing on his lips.

<sup>2</sup> *Divān-i Farrukhī*, p. 71; *Sukhan*, 1, 314

آقدرت و شجاعت و جوش و خروش کو  
شیران جنگ جوی پلنگینه پوش کو<sup>1</sup>

Where is that power, valour, enthusiasm or fervour?  
Where the warlike lions well clad in panthers' skin?

Pūr-i Dāvūd in his poem "*Īrānīyān! Īrānīyān!*" composed on September 1, 1915, ardently reminds his countrymen of the past glories of Īrān, the triumphs and achievements of her worthy monarchs. He passionately appeals further to them to rise up, unsheathe their swords and put their enemies to rout. A few verses of the poem are:

آرید یاد آن روز را آن لشکر پیروز را  
یادی هم از شاهنشاهان ایرانیان ایرانیان  
جمشید و سام و زاب کو طهمورث و داراب کو  
کو ایرج از پیشینیان ایرانیان ایرانیان  
کودش چه شد کبوج کو کو اردشیر و فراو  
کی خسرو آن شاه کیان ایرانیان ایرانیان<sup>2</sup>

Call to mind those (ancient) days and those victorious armies, bring to mind also your sovereigns, O Iranians! O Iranians!

Where are Jamshīd, Sām and Zāb? Where Tahmūras and where Dūrāb? Where Īraj of the Pīshdādiyān? O Iranians! O Iranians!

What has become of Cyrus? Where is Cambyzes? Where is Ardešīr and where his pomp? Where is Kai-Khusrav, the Kayānian king? O Iranians! O Iranians!

<sup>1</sup> *Bāgh-i Bihisht*, pp. 55-56; *Sukhan*, i, 166.

<sup>2</sup> *Pouran-Dokht-Nāme*, p. 44 (Text).

‘Ārif<sup>1</sup>, Baiṣā’i<sup>2</sup>, Ḥusām-zāda<sup>3</sup>, Raiḥān<sup>4</sup>, Šūrātgar<sup>5</sup> and Masrūr<sup>6</sup> are, among others, who have contributed poems with reference to the bygone glories of ancient Īrān, her magnificent monarchs and invincible warriors.

## 6. GLORIFICATION OF ZOROASTER AND HIS RELIGION

Religious intolerance and fanaticism are two things that are rapidly dying out in Īrān. The Iranians not only have genuine sympathy and good feeling for all Zoroastrians whom they look upon as members of the same race and blood but have also begun to proclaim their regard and affection for the religion of their remote ancestors. Poets, too, are proudly singing the glories of Zarathushtra and his religion.

In 1918 Dāniṣh of Iṣfahān composed a poem of thirty-seven verses in praise of Zoroaster. In the same year the poem was published in the form of a booklet at Istānbūl with the title *Kunjkāwī dar Zartušt*. The booklet also contains a short critical biography of Zoroaster by him. A major portion of the poem has been included in the second volume

<sup>1</sup> *Sukhan*. i, 214, *Divān-i ‘Ārif*, p. 35 (Song Section).

<sup>2</sup> *Sukhan*. ii, 77.

<sup>3</sup> *Ibid.* i, 73-76.

<sup>4</sup> *Bāghcha-i Raiḥān*, p. 8.

<sup>5</sup> *Sukhan*. ii, 264-65; *Naw Bahār*, No. 27, p. 474, A.H. 1341.

<sup>6</sup> *Sukhan*. ii, 332-33.

of the *Sukhanvarān-i Īrān*<sup>1</sup>. We should quote only the closing verse in which he represents himself as the Ḥassān of Zoroaster as against Ḥassān b. Šābit, the panegyrist of the Prophet Muḥammad :

شنیدستم که ختم انبیا را بود حسانی  
کنون در کیش یزدانی منم حسّانِ زرتشتی<sup>2</sup>

I've heard that the last of the prophets had a Ḥassān,  
Now in the *Yazdānī* faith I'm the Zoroastrian Ḥassān.

On the 20th June, 1920, while in Berlin, Pūr-i Dāvūd who has translated into Persian the *Gāthās*, *Yashts*, *Khordeh Avestā* and *Yasnā*, composed a poem entitled *Amashāspandān*<sup>3</sup> comprising 174 verses. In this long poem the poet has described how the seraphic messenger appeared to Zoroaster in a vision and led his soul in a trance to the glorious presence of *Ahura Mazda* and the six *Amesha Spentas* who instructed him in the cardinal doctrines of the Religion<sup>4</sup>. Then, after speaking of the glories and decadence of Īrān, he closes the poem with a prayer to *Ahura Mazda* for his mercy and grace. The opening verse is :

یکی بامدادان فرو شد سروش  
به زرتشتِ اسیتمان زد خروش

<sup>1</sup> *Sukhan*. ii, 121-24.

<sup>2</sup> *Kunjkāvi dar Zartušt*, p. 13, Ištānbūl, 1918 ; *Sukhan*. ii, 124.

<sup>3</sup> *Pouran-Dokht-Nāmeḥ*, pp. 68-75, also *PPR.*, pp. 236-40.

<sup>4</sup> For a detailed description see A. V. W. Jackson's *Zoroaster*, pp. 36-42, London, 1899.

One morn the Seraph came down to Zarathushtra  
Spitama (and) exclaimed.

Pūr-i Dāvūd has often referred to Zoroaster and his religion in other poems too. These compositions show the profound respect and sympathy he cherishes at heart for the Zoroastrian faith.

Ma'āni of Shīrāz pays his tribute to Zoroaster in the following words :

جان من بادا فدای زردهشت      بنده ام در خاک پای زردهشت  
آنکه عالم را منور کرده است      نیست جز نور صفای زردهشت<sup>1</sup>

May my life be sacrificed for Zoroaster, I am a slave  
sitting in the dust at Zoroaster's feet ;

That which has enlightened the world is nothing save  
the bright effulgence of Zoroaster.

Even coming to a lower sphere, 'Ishqī's operetta *Rastākhiz*<sup>2</sup> is another example of the re-awakening of interest all over Īrān in her ancient glory, ancient kings, ancient religion and her great Prophet Zarathushtra<sup>3</sup>. Towards the end of the poem the soul of Zarathushtra has been invoked with all humility and reverence thus :

ای پیمبر آسمانی — زردشت  
تو بر ایران و ایرانی ؛ پیک نهایی زردشت .  
دست ما بدامان پاک تو — حقیقت یزدان ؛  
سر پیوزش نهیم بر خاک تو — سعادت ایران<sup>4</sup>

<sup>1</sup> *Dūr-Numā-yi Īrān*, May number, 1929, Bombay.

<sup>2</sup> *Divān-i 'Ishqī*, pp. 21-30 ; *PPR.*, pp. 464-83.

<sup>3</sup> *Rastākhiz* translated by I. J. S. Taraporewala, p. 2, Calcutta 1925.

<sup>4</sup> *Divān-i 'Ishqī*, p. 28 ; *Sukhan.* 1, 254.

O Heavenly Prophet Zoroaster !  
 Thou art a hidden messenger for Īrān and the Iranians,  
 O Zoroaster !  
 Thee we implore, O Truth of God !  
 We bow our heads down in apology at thy feet,  
 O Bliss of Īrān !  
 Farrukh of Khurāsān commends Zoroaster thus :

زردشت که نور را خدا میدانست  
 ز آتش همه چیز را بیا میدانست  
 امروزش بخار و برق ثابت کردند  
 کان رهبرِ باری بجا میدانست<sup>1</sup>

Zoroaster considered Light to be God ; he held that every thing emanated from Fire ;

To-day steam and electricity have proved that the Iranian Prophet was right.

In similar manner Zandukht Khānum of Shīrāz<sup>2</sup>, sometime editress of the monthly *Dukhtarān-i Īrān*, ("The Daughters of Īrān"), Masrūr<sup>3</sup> and many others have sung in praise of Zoroaster.

## 7. PATRIOTISM

After an age-long slumber the Iranians have regained their national soul. To-day waves of patriotism are running high throughout the length and breadth of Īrān. Modern poets do not get tired of writing poems on patriotism.

Of the different poets who have contributed

<sup>1</sup> *Iran League Quarterly*, ii, July, 1932, p. 63 (Persian Section).

<sup>2</sup> *Ibid.*, pp. 61-63 (Persian Section).

<sup>3</sup> *Mihr*, i, 550.

poems on this theme, 'Ārif stands most prominent, though Adīb-i Pīshāwarī gave the lead with the following charming lines contained in his *Qaiṣar-nāma*. Here "Mother Irān" addresses her sons thus:

تو ای پروریده بخونِ دلم چگونه ز مهر تو دل بگسالم  
نداری ز بنِ هیچ پاسِ مرا فراموش کردی سپاسِ مرا<sup>1</sup>

O, thou (who wast) nurtured on my heart's blood, how  
can I shatter my heart by divorcing my love for thee?

Thou hast absolutely no regard for me, thou hast forgotten the gratitude due to me.

'Ārif has produced many poems and songs (*taṣnīfs*) which echo his strong patriotic sentiment. The poems *Āzarbāyjan*<sup>2</sup>, *ʿIshq-i Āzar Ābādān*<sup>3</sup> ("Love for Āzarbāyjan"), *ʿAlī-jān*<sup>4</sup>, *Yād-i Vāṭan*<sup>5</sup> ("Thoughts of the Motherland"), *Salṭanat-i Ḥusn*<sup>6</sup> ("The Sovereignty of Beauty") and the songs, *Charkh-i Kaj-raftār*<sup>7</sup> ("The Crooked Sky"), *Fārsī Gūy*<sup>8</sup> ("Speak Persian") may be considered to be his master-pieces impregnated with the fervour of patriotism. In the poem *Love for Āzarbāyjan*, he declares:

ز استخوانِ نیاگانِ پاکِ ما این خاک

عجین شده است و مقدس تر از همه چیز است<sup>9</sup>

<sup>1</sup> *Sukhan*. i, 5; also *PPR*, p. 7.

<sup>2</sup> *PPR*, pp. 408-409.

<sup>3</sup> *Ibid.*, 413-14.

<sup>4</sup> *Divān-i 'Ārif*, f p. 260-66; *Sukhan*. i, 200-201

<sup>5</sup> *Divān-i 'Ārif*, pp. 184-85; *Sukhan*. i, 195.

<sup>6</sup> *Divān-i 'Ārif*, pp. 193-94; *PPR*, p. 424.

<sup>7</sup> *Divān-i 'Ārif* (Taṣnīf Section), pp. 14-15; *Sukhan*. i, 202-203; *PPR*, pp. 418-19.

<sup>8</sup> *PPR*, pp. 410-11.

<sup>9</sup> *Ibid.*, p. 414.

With the bones of our sacred ancestors, this soil has been kneaded and so 'tis holier than everything else.

Akhtar, the soldier-poet of modern Īrān, has composed no less than five beautiful poems on *Mihr-i Vaṭan*<sup>1</sup> ("Love of the Mother Country"), *Ṣāhib-i Khāna Bāsh*<sup>2</sup> ("Be the Owner of the House"), *Vaṭan u Shāh*<sup>3</sup> ("The Mother Country and King"), *Gham-i Īrān*<sup>4</sup> ("Love for Īrān"), and *Vaṭan Farūsh*<sup>5</sup> ("Traitor to One's Country"). In his *Love of the Mother Country*, he reveals his patriotism in a martial spirit thus :

مو حافظ سر هست و تشون حافظ کشور  
دل را به تشون وطن آویخته دارم  
در راه دفاع وطن پاک شب و روز  
بر روی عدو تیغ بر آهیخته دارم<sup>6</sup>

The hair is the protector of the head and the army the protector of the country ; I keep my heart clinging to the army of the country.

In defence of the sacred soil, night and day, I keep my sword drawn against the face of the foe.

'Ishqī in his 'operetta' *Rastākḥīz*<sup>7</sup> ("The Resurrection"), which has attained great popularity<sup>8</sup>, has voiced the aspirations of modern Īrān. The

<sup>1</sup> PPR., p. 60.

<sup>2</sup> *Ibid.*, p. 61.

<sup>3</sup> *Ibid.*, p. 63.

<sup>4</sup> *Ibid.*, pp. 70-71.

<sup>5</sup> *Ibid.*, p. 74.

<sup>6</sup> *Ibid.*, p. 60.

<sup>7</sup> *Divān-i 'Ishqī*, pp. 21-30, Tīhrān, A. H. 1308 (Solar).

<sup>8</sup> Rendered into English by Dinshah J. Irani, v. PPR., pp. 464-83 and also by I. J. S. Taraporewala in Calcutta, 1925.

following lines are remarkably pathetic :

ای وای که ویرانه شد آن مملکت پیر  
کش روی زمین کشور خون خواندی و شمشیر  
به نیروی دلیران مهین بیری ایران  
بد بلند در روم و در چین بر فراز قصر سلاطین  
این خرابه قبرستان نه ایران ماست!  
این خرابه ایران نیست ایران بکاست<sup>۱</sup>!

Alas! that this ancient realm, which the world regarded as the land of chivalry and the sword, is ruined,

Through the valour of her mighty sons, the glorious banner of Irān.

Flew triumphant in Byzantium and China, over the palaces of kings.

This mouldering graveyard is not the Irān of ours,

This desolation is not Irān. O, where is Irān?

The poetess Nīmāj Khānum of Salmās composed a spirited poem when the northern provinces of Persia were invaded by the Turks during the Great War. Her father and other relatives were killed in the raid. The following are the concluding verses that faithfully describe her patriotic sentiment :

آزادگی بدستۀ شمشیر بسته اند  
مردان همیشه تکیۀ خود را بدو کنند

<sup>1</sup> *Divān-i 'Ishqī*, p. 25.

قانون خلقت است که باید شود ذلیل  
هر ملتی که راحتی و عیش خوکنند<sup>1</sup>

They have fastened Freedom to the hilt of the sword,  
the heroes always rely upon it ;

'Tis the law of nature that a nation must fall into  
humiliation when it indulges in ease and luxury.

In short, many poets like Bahār,<sup>2</sup> Badī'u'z-Zamān<sup>3</sup>,  
Husām-zāda<sup>4</sup>, Aṣḥraf,<sup>5</sup> Sayyid 'Alī Shāyigān<sup>6</sup> and  
Ḥabīb-i Yaghmā'i<sup>7</sup> have produced charming poems  
on the subject. The following lines from *Vaṭān*<sup>8</sup>  
("Mother Country") of 'Abdu'l-Aẓīm Khān Qarīb  
are certainly worth quoting :

ای وطن ای حب تو آئین من دوستیت کیش من و دین من  
دولت و اقبال تو پاینده باد نام بلمدت بجهان زنده باد

## 8. WOMAN IN MODERN PERSIAN POETRY

Many of the characteristic features of Modern Persian poetry are largely the result of the social, cultural and political changes they reflect. It is only natural then that a considerable portion of it is

<sup>1</sup> *Āyanda*, ii, 461.

<sup>2</sup> A Tribute to Sir Edward Grey (v. Browne's, PPMP, pp. 253-55; *Sukhan*, i, 360-64) and *Damāvandīyya* (v. *Āyanda*, ii, 486-87; *Sukhan*, i, 364-66).

<sup>3</sup> *The Īrān of Yesterday and the Īrān of To-morrow* (*Āyanda*, i, 598-600; *Sukhan*, i, 35-37).

<sup>4</sup> His poem on *Pasargadæ* (*Sukhan*, i, 73-76)

<sup>5</sup> Many poems in his *Bāgh-i Bihisht*, Tīhrān, A.H. 1338 and *Jild-i Duḡum-i Nasīm-i Shīrīn*, Bombay, 1346.

<sup>6</sup> *Īrānshahr*, iii, 588-89.

<sup>7</sup> *Sukhan*, i, 65

<sup>8</sup> *Ibid.*, 223.

concerned to develop the new attitude towards women which constitutes one of the most important changes in modern Iranian life. It reflects the weakening of the grip of religious tradition which formerly stood against the participation of women in the struggle of the present age. Modern Persian poetry not only registers these changes but in itself is a mighty factor towards popularizing these new ideas.

Her changed position

Islām, no doubt, raised the position of women to a very great extent. The Prophet of Islām secured to women rights which they had not otherwise possessed before. Thus their legal status was greatly elevated, but their social condition was not much ameliorated. In the lands of Islām, even until lately in Turkey and Irān, she has been treated with indifference and neglect. She has been deemed inferior to man in intelligence and character. This depreciation of women has been voiced by many classical poets like Firdausi<sup>1</sup>, Asadi<sup>2</sup>, Niẓāmī of Ganja<sup>3</sup> and Jāmi<sup>4</sup>. Though there

<sup>1</sup> Compare .

زن و ازدها هر دو در خاک به  
 جهان پاک از این هر دو ناپاک به

<sup>2</sup> Cf. .

زن نیک در خانه سار است و گنج زن بد چو دیو است و مار شکنج

<sup>3</sup> Niẓāmī says :

زن از پهلوی چپ کویند برخاست  
 نیاید هرگز از چپ راستی راست

<sup>4</sup> Cf. Jāmi .

زن از پهلوی چپ شد آفریده کسی از چپ راستی هرگز ندیده

are exceptions<sup>1</sup>, yet, on the whole, the poets of Īrān have been uncharitable in their opinion about women. But modern poets have struck quite a different note to-day. They have urged their countrymen to elevate the social condition of women and to treat them better.

Ashraf of Gilān was, perhaps, the first poet who, in a poem entitled *Ahvāl-i Zanān-i 'Arab*, urged his countrymen to pay due regard to women as enjoined by the Prophet of Islām. Some of the verses run as :

گفت حکم الله اینست ای کرام      باید از زنها نمائید احترام  
 زن اگر موجود در عالم نبود      در زمانه يك نفر آدم نبود  
 هست جنت زیر پای مادران      جان فرزندان فدای مادران<sup>2</sup>

He (the Prophet) said : O noble men ! this is the order of Allāh, that ye should pay respect to women ;

If woman were not in the world, there wouldn't have been a single man ever ;

Paradise is 'neath the feet of mothers<sup>3</sup>, let the lives of sons be sacrificed for mothers.

<sup>1</sup> Sa'dī has praised women who are good-natured, pious and obedient :

زن خوب و فرمانبرو پارسا      کند مرد درویش را پادشا

And according to Maktabī of Shīrāz a woman is a lasting wealth if she is pious and child-bearing :

زن پرهیزگار زاینده      مرد را دولت‌یست پاینده

<sup>2</sup> *Bāgh-i Bihisht*, p. 300.

<sup>3</sup> It refers to the tradition (حدیث) :

الجنة تحت اقدام الأمهات

Yahyá Raihān in the first issue of his *Gul-i Zard*<sup>1</sup> dated *Shā'bān* 27, 1336, (June 7, 1918), published the translation in verse of a French poem on "Mother"<sup>2</sup>. This indeed excited the poetic zeal of Īraj Mirzā to compose two poems on the same subject. The first was published in the *Dānish-kada*<sup>3</sup> dated June 22, 1918 and the second in the *Gul-i Zard*<sup>4</sup> of July 21, 1918. The first poem which has gained considerable popularity<sup>5</sup>, begins thus :

گویند مرا چو زاد مادر    پستان بدهن گرفتن آموخت  
شہا بر گاہوارہ من    بیدار شست و خفتن آموخت

<sup>1</sup> Issue No. 1, p. 2. The opening verses read :

کہ باشد کنزِ اوانِ کودکی دارد بما الفت  
کہ ما را میدهد در عالمِ ضعفِ طفولیت  
ہمانا شیرِ شیرین را از آن پستانِ چون شکر  
بود مادر    بود مادر    بود مادر    بود مادر

<sup>2</sup> Just below this verse translation of Raihān there appears the following quatrain by Bahār in which he indicts mothers for the wrongs they do to their children :

کہ ما را یاد داد از کودکی کذب و دغل بازی  
فنونِ دزدی و قلّاشی و حرص و حیل سازی  
کہ طفلانرا کند از کودکی مجروح کور و کسر  
بود مادر    بود مادر    بود مادر    بود مادر

<sup>3</sup> No. 3, p. 139.

<sup>4</sup> No. 4, p. 2, the first verse is :

پسر! رو قدم مادران کہ دایم    کشد رنجِ پسر بیچارہ مادر

<sup>5</sup> The late Prof. Browne has quoted this poem in the dedication of the fourth volume of the *Literary History of Persia* to his mother. It has also appeared in various journals viz., *Gul-i Zard*, No. 6, p. 2; *Īrānshāhr*, ii, 689; *Āyanda*, i, 666.

They say, when mother bore me, she taught me how  
to suck her breast ;

At nights by my cradle she sat awake (and) taught me  
how to sleep.

Vahid has a poem under the heading *Zan u Mard* in which he has repudiated the idea of the inferiority of women to men. He says :

زنست ار در جهان ناپاک اژدر  
بیر از ماده اژدر اژدر<sup>1</sup>

If woman is an impure dragon in the world,  
Then the male dragon is worse than the female one.

Afsar holds men responsible and accuses them for the backwardness of women in the following words :

دست چپت از راست ندارد کم و کاست  
میکرد اگر کار قوی بود چو راست  
گر زن نبود چو مرد تقصیر شماست  
از بهر زنان علم و هنر باید خواست<sup>2</sup>

Thy left hand is not inferior to the right ; had it worked,  
it would have been as strong as the right ;

If woman is not like man, the fault is yours We should  
demand education and art for women.

Her part in the  
National Renaissance.

Despite the fact that the Prophet  
of Islām made the acquisition  
of knowledge incumbent on every  
Muslim man and woman<sup>3</sup>, the cultural position of

<sup>1</sup> Vide *Armaghān*, ix, 74

<sup>2</sup> *Pand-nāma-i Afsar*, p. 9; *Sukhan* II, 46

<sup>3</sup> The tradition referred to is

العلم فريضة على كل مسلم و مسلمة

women has been deplorable throughout the Muslim world. The modern poets of Īrān have played a successful part in making the people understand that female education is a question of vital importance for the advancement of their country. New social values of women have found expression in their poems.

Sayyid Ashrafu'd-Din inspires the Iranian girls to wake up from their lethargy and advises them to acquire knowledge in the following verses:

روز شاط عالم است ای دخترک بیدار شو

وقت بلوغ آدم است ای دخترک بیدار شو

\* \* \*

اندر اروپا سر بسر در علم و تحصیل هنر

زن افضل است و اقدهست ای دخترک بیدار شو<sup>1</sup>

'Tis a day for universal joy, wake up, O little girl!

'Tis an age for attaining perfection for humanity,  
wake up, O little girl!

\* \* \*

In Europe, from one end to another, in knowledge and attainment of art

Women are superior and more advanced; wake up,  
O little girl!

Yahyá Dawlatābādī in his poem *Khūṭāh bi Bānuvān* ("An address to ladies"), has elaborately discussed the necessity of female education. This poem is a *Tarjī-band* ("Return Tie") comprising seven strophes, each of eight distichs. Four verses

<sup>1</sup> *Bāgh-i Bihisht*, p. 78.



O Girl, the mother of the new race ! O Girl, the cause  
of the race to come !

Take example from the past and be a representative of  
the future generation ;

Be thou a rose in the garden of knowledge and (thy)  
sons warbling nightingales.

## 9. POLYGAMY

Modern poets of Īrān are fully aware that polygamy is opposed to the general progress of civilized society and culture. In Īrān this practice is looked upon with repugnance and, though its abolition is likely to affect the birth-rate, there is every reason to believe that, before long, this great social evil will be a thing of the past.

As to this burning question of polygamy, we have, first of all, the verdict of Afsar : One good wife is sufficient for a man. He maintains that polygamy is not really sanctioned in Islām. "It is true," says he, "that Islām allowed several wives<sup>1</sup>, but it allows them with the stipulation that equal treatment shall be accorded to all the wives<sup>2</sup>, which is practically an impossibility. Thus Islām rather restrains than encourages polygamy." He says :

يك زن خوب مرد را كافي است  
بيش از اين هم ذكر نمي شايد  
گر خدا گفت با عدالت گفت  
وان ز دست تو ر نمي آيد<sup>3</sup>

<sup>1</sup> Cf. *Qur'ān*, iv : 3

<sup>2</sup> *Ibid*, iv : 128.

<sup>3</sup> *Sukhān*, II, 38-39 : *Pand-nāma-ī Afsar*, v 7 : PPR., p. 95.

One good wife is sufficient for a man, (to marry) more  
than one is not proper ;

If God hath allowed it, He hath done so on condition  
of thy being equitable and it cannot be fulfilled by  
thee.

Pūr-i Dāvūd condemns polygamy as "the most grievous sin." In his poem written at Erlangen, on February 1, 1919, he describes the evils caused by it and emphatically pronounces that the present degraded condition of Īrān is due largely to the polygamy practised by her sons. This poem comprises thirty-nine distichs, two of which, selected at random, read :

آنک دو زن را ز بهر خویش روا دید  
توئیست قرن راست قاتل و دشمن  
بیش از یک زن ز بهر مرد در این روز  
روح وطن راست رنج و درد و زلیفن<sup>1</sup>

He who permitted himself to take two wives, is a  
subverter of and an enemy to the culture of the age ;

More than one wife for a man in these days bring  
harm, grief and woe to the spirit of the country.

Although an orthodox Shi'ite and sometime student of Islāmic Jurisprudence at Najaf, Sayyid Aṣḥrafu'd-Dīn apprehended the evil effects of polygamy. In one of his poems, he expresses his candid opinion thus :

<sup>1</sup> *Sukhan*. 1. 55 ; *Pourān-Dokht-Nāmeḥ*, p. 59.

دو زن در خانه آوردن خلاف است  
 زنان را از خود آزردهن خلاف است<sup>۱</sup>

To bring in two wives is wrong, unwise is to displease women with oneself.

Rūhānī is another contemporary poet, perhaps the most humorous of all, to draw a pathetic picture of the physical and mental condition of a man with two wives, which he does in two poems, one entitled *Sar-i Mard-i Du-Zana*<sup>2</sup> ("The Head of a Man with Two Wives") and the other *Tan-i Mard-i Du-Zana*<sup>3</sup> ("The Body of a Man with Two Wives").

## 10. VEIL

The system of wearing the veil prevailed in Īrān till recently. When political consciousness dawned upon the minds of the people they could not shut their eyes to social evils which were detrimental to the progress of the country. The abolition of the veil which was enforced by an Imperial edict in 1936, was a bold step in the direction of social progress. To-day the removal of the veil is an accomplished fact. We shall now study the part played by the poets towards this end.

Īraj Mirzā, a scion of the Qājār dynasty, threw his weight on the side of the removal of the veil. He burst forth impatiently :

*Bāgh-i Bihisht*, p. 286.

<sup>2</sup> *Sukhān*. 1, 125 ; *Fukdhīyyāt-i Rūhānī*, p. 56.

<sup>3</sup> *Sukhān*. 1, 125-26 ; *Fukdhīyyāt-i Rūhānī*, p. 55

خدایا تا کی این مردان بخوابند  
 زنان تا کی گرفتار حجابند  
 مگر زن در میان ما بشر نیست  
 مگر در زن تمیز خیر و شر نیست<sup>1</sup>

O Lord! how long will the nation remain insensible,  
 how long will women remain in the clutches of the  
 veil?

Are women not human amongst us, or is there in  
 women no power of distinction between good and  
 evil?

The cause of the emancipation of women found  
 an ardent supporter in the young poet 'Ishqī. He  
 concluded his famous poem *Kafan-i Siyah* ("The  
 Black Shroud") with the following stirring lines:

با من از يك دو سه گوینده هم آواز شود  
 کم کم این زمزمه در جامعه آغاز شود  
 با همین زمزمه ها روی زنان باز شود  
 زن کند جامه شرم آرد و سرافراز شود  
 لذت از زندگی جمعیت احراز شود

ورنه تا زن به کفن سربرده      نیمی از ملت ایران مرده<sup>2</sup>

If some two or three patriots raise their voices in unison  
 with me,

Gradually this movement will be set afoot in the  
 country,

<sup>1</sup> *Pīnān-i Īrān*, part II, n. 12; *Sukhan*, I, 16.

<sup>2</sup> *Divān-i 'Ishqī*, p. 102; *Īrān League Quarterly*, I, p. 205.

By their demand the faces of women will be unveiled,  
 Women will take off the disgraceful dress and will  
 become exalted,  
 Pleasure will be derived from the social life.  
 Else, so long as women hide their heads in this shroud  
 One half of the Iranian nation remains dead.

'Ishqī's cry was not a cry in the wilderness. It found support from many eminent poets.

The poet Pizhmān raised his voice against the veil and said that it was sanctioned neither by religion nor by law or wisdom, and if a body of women had the courage, they might easily tear away the veil. He says :

قانون و دین و عقل و تمدن باتفاق  
 قائل بدفع پیچه و بر رفع چادرند  
 آیا بود که دسته از پاکدامنان  
 همت کنند و برده اوهام ر درند<sup>1</sup>

Law, religion, wisdom and civilization with one accord  
 justify the removal of pīcha<sup>2</sup> and mantle ;

Would that a group of chaste ones took courage and  
 tore asunder the veil of superstition.

In like manner Bahār<sup>3</sup>, Ḥusām-zāda<sup>4</sup>, Zainu'l-  
 'Ābidin Hikmat poetically surnamed *Farīh*<sup>5</sup>, Shāh-

<sup>1</sup> *Sukhan*, II, 102, also Pizhmān's *Biḥṭā'in Ash'ar*, p. 71\*

<sup>2</sup> A substitute for the veil made of black horsehair about nine inches square in size, worn by Iranian women over the forehead to hide or expose their faces at will.

<sup>3</sup> *Gulshay-i Adab*, p. 19

<sup>4</sup> *Sukhan*, I, 76-77

<sup>5</sup> *Īrānshahr*, II, 660-65.

riyār<sup>1</sup>, 'Ārif<sup>2</sup>, Lāhūtī<sup>3</sup> and others were not slow in joining the movement. They considered it regrettable that the fair sex should be 'secluded while the rest of the world was free. They exhorted women to cast away the veil from their faces.

## 11. SPEED AND TRANSPORT

One of the great changes of our time is the general acceleration of the rhythm of life. In its abstract form, this idea is perhaps inaccessible to expression in poetry, but the new means of rapid communication, such as railways, motor-cars and aeroplanes have greatly struck Iranian poets by their novelty<sup>4</sup>.

Rūhānī has a poem of fifteen verses in which he has given an enigmatic description of a bicycle (Du-Charkha) beginning thus :

مرکبی دارم و این طرنه که باشد خود رو  
نه علف خواهد و نه یو بجه و نه کاه و نه جو<sup>5</sup>

I've a vehicle and 'tis strange that it is self-moving, it requires no fodder, no hay, no grass and no barley.

Vahīd<sup>6</sup>, Ḥusām-zāda<sup>7</sup> and Nāẓir-zāda have com-

<sup>1</sup> *Divān-i Shahrīār*, Tīhrān, A. H. 1310 (Sōlar), pp. 29-30; *Sukḥan*, ii, 256.

<sup>2</sup> *Divān-i 'Ārif*, pp. 196-97, Berlin, 1924; *Gulhāy-i Adab*, p. 19; *PPR.*, pp. 425-27.

<sup>3</sup> *Sukḥan*, ii, 314; *La'dhiy-yi Lāhūtī*, p. 18, Istānbūl.

<sup>4</sup> George Marr wrote an article on this subject, which was published in the *Mémoires du Comité des Orientalistes* V, pp 221-34.

<sup>5</sup> *Fukāhiyyāt-i Rūhānī*, p. 54; *Sukḥan*, i, 127.

<sup>6</sup> *Armaghān*, ix, p 197; Marr's article, p. 233. Vahīd has another poem on *Motor-car*, vide *Armaghān*, vii, p. 35.

<sup>7</sup> Marr's article, p. 231.

posed poems on the 'Motor-car' (*Khud-Rau*). Marr in his article on *Contemporary Means of Transport* has quoted the poems of Vaḥid and Ḥusām-zāda. The first verse of the poem *Automobile* (*Utūmubil*) by Nāẓir-zāda is given below as a specimen :

کردم سفر با مرکبی در ره سپردن بی بدل

اسبان تازی از دوش مانند چون خر در وحل<sup>1</sup>

I journeyed by a conveyance, unique for travelling ;

The Arabian horses, compared to its speed, are like asses (entangled) in a quagmire.

Badī'uz-Zamān Furūzānfar wrote a *qaṣīda*<sup>2</sup> entitled *Rāh-i Āhan* ("The Railway"). It was first published in the *Āyanda* and has also been incorporated in my *Sukḥanvarān*. The portion of the *qaṣīda* which deals with the Railway begins with :

دیدم دو خط از آهن کشیده

ز دو سو راست چون خطهای مسطر<sup>3</sup>

I saw two lines of iron extending both ways as straight as the lines drawn with a ruler.

Afsar knowing how the railways play an important part in the economic development of a country and in affording an easy communication between different countries and different parts of the same

<sup>1</sup> *Namaklān*, third year, No. 4, p. 64 and No. 5, pp. 12-13

<sup>2</sup> In metre and style it is similar to the well-known *qaṣīda* of Manūchihri which opens thus.

شبى گيسو فرو هشتمه بدامن پلاسشى معبر و قبريش گزن

—v. Kazimirski's *Menoutchehri*, pp. ۸۷-۸۱

<sup>3</sup> *Āyanda*, i, pp. 26-27; Marr's art., pp. 224-25; PPR., pp. 184-86. *Sukḥan*, i, 33-34

country, emphatically asks the Iranians to construct them :

ای ایرانی بره بانی تا کی ؟  
 راه چو پل صراط کی گردد طی ؟  
 گر خون نشود روان تن افتد از کار  
 تروت خون است و راه آهن رک و پی <sup>1</sup>

O Iranians! how long will you lag behind? When will the road like the Bridge of Hell be traversed?

If the blood be not in circulation, the body stops its work; wealth is blood and the railways the veins and tendons.

The aeroplane (*Ṭayyāra*) has attracted the attention of several poets who have contributed a good many poems on it. Marr in his above mentioned article, has quoted three poems as specimens by three poets, viz., Muḥammad Hādī of Bīrjand, Abu'l-Qāsim Shahīdī and Muḥammad Kāzīm-i Ṭīhrānīyān. Vahīd describes the aeroplane in the following words :

آن سلیمانی بساط از علم شد گردون نورد  
 تر فسون دیو و دد یا جادوی جن و پری  
 هان بین طیاره را ایدون که از نیروی علم  
 زین به پشت باد بر بسته چو ابر آوری <sup>2</sup>

Through science and not through the enchantment of demons and ghosts<sup>3</sup> or the sorcery of genii and fairies this carpet of Solomon traverses the sky ;

<sup>1</sup> *Pand-nāma-ı Afsar*, p. 22; *Sukhan*, ii, 46.

<sup>2</sup> *Armaghān*, vii, 34.

<sup>3</sup> Literally, a beast of prey or wild beast.

Lo! the aeroplane, now by the power of science hath  
saddled the back of the wind like the clouds of the  
month of Āzar<sup>1</sup>.

The best poem on the aeroplane so far produced in Persian is the *qaṣīda* on "The Great War and the Aeroplane" by Adīb of Pīshāwar. Full of classicism as the *qaṣīda* is, it is charming and reminds us of Qā'ānī. The opening verse reads:

روئیه شاهینا نگر با آتشین جنگالها  
کسترده اندر باختر پرهای کین و بالها<sup>2</sup>

Lo! the brazen falcon with fiery talons, hath spread  
in the West the wings and feathers of rancour.

Vahid seems so far to be the only poet to have written a short stanza on the submarine (*Ghāvvāṣa*) It begins thus:

غواصه چون نهنگی روئین تن  
دریا نورد و صاعقه حوالانست<sup>3</sup>

The submarine, like unto a brazen-bodied crocodile, is  
the traverser of seas, quick as lightning.

Themes like these would seem too technical and matter-of-fact for poetry, but what appealed to the imagination was the spectacular character of the new contrivances which seemed to realize the dreams of old legends and fairy tales about King Kay-Qubād's aerial flight and King Solomon's magic carpet.

<sup>1</sup> Āzar is the Syrian name for the month of March and should not be confused with Āzar, the 9th month of the Persian year

<sup>2</sup> *Divān-i Adīb-i Pīshāwari*, p. 8.

<sup>3</sup> *Armaghān*, viii, 98.

## VII

### CONCLUSION

The end of classicism  
and its later survival.

There may be some difference of opinion as to the time when the classical period of Persian poetry ended and the modern period began. Browne strongly refutes the view that Jāmī was the 'last great classical poet of Persia<sup>1</sup>'. Some more radically-minded scholars close their list of classical poets with Ḥāfiẓ. But this much is certain that the long and brilliant rule of the Ṣafavids (A.D. 1502-1736) did not produce any great poet. On the other hand, the post-Ṣafavid period, in spite of its struggles and revolutions, was not devoid of talents<sup>2</sup>. The earlier period of the Qājārs produced some first-rate technicians like Qā'ānī and Yaghmā who had nothing very original to say but maintained nevertheless the highest standards of traditional skill.

The late beginning  
of Modern Persian  
poetry.

The latter part of the nineteenth century was a period of literary revolution for the modern languages

<sup>1</sup> See his lecture on the *Literature of Persia* delivered on April 26, 1912, before the Persia Society of London (published for the Society by John Hogg, pp. 18-19); also his *Literary History of Persia*, ii, 435 and *PPMP.*, (The Translator's Preface), p. xv.

<sup>2</sup> See the anthologies *Tazkhatu'l-Mu'āşirīn* (contained in the *Kulhiyyāt* lithographed at Cawnpore, A.D. 1893), *Riyāzu'sh-Shu'arā* (see Rieu's

of the East in general owing to the impact of Western arts and sciences. New movements were started in Turkish, Arabic, Urdū, Bengali and other modern languages and before long a considerable amount of poetic compositions, known as *Modern Poetry*, saturated with the spirit of the new age, came into being. Persian could not remain unaffected by the tendencies of the time, though its case was somewhat special. The changes in Īrān came rather late and were only of a preliminary character. Even now, new elements while being fully manifest in the language, still require some time before they can attain an appreciable degree of perfection.

In Turkish the modern period begins with Ziyā Paṣhā<sup>1</sup>, Shināsī Effendi<sup>2</sup> and Nāmiq Kemāl Bey<sup>3</sup>. About this time Muḥammad Ḥusayn Āzād<sup>4</sup> and Alṭāf Ḥusayn, poetically surnamed Ḥālī<sup>5</sup>, were engaged in starting a new movement in Urdū. The 'Modern Poetry' of Īrān hardly began before the twentieth century. It was born in the midst of political crises and so its major portion bears the trace of such an origin.

Causes of delay and  
its consequences.

In comparison with Turkey and  
India, the progress of education in

*Persian Catalogue*, p. 651), *Ātash-Kadū* (lithographed at Bombay, A. H. 1277) and *Majma'u'l-Fuṣṣḥā* (lithographed at Tīhrān, A. H. 1295).

<sup>1</sup> b. A. H. 1241/A. D. 1825-26.

<sup>2</sup> b. A. H. 1242/A. D. 1826-27.

<sup>3</sup> b. A. H. 1257/A. D. 1841-42.

<sup>4</sup> d. January 22, 1910.

<sup>5</sup> b. A. D. 1837 and d. 1914.

Īrān was rather slow and so new elements could not find a congenial atmosphere for a considerable time. On the other hand, classical tradition in Turkish and Urdū, however strong and manifest, had not yet reached maturity, when it was interrupted by the intrusion of new elements. On the contrary, Persian letters during the past millennium had attained very high stages of perfection and classicism, and this solid fortress could not be stormed by the Western influences without sufficient preparation. In this respect the parallel of Arabic poetry, supported by a long and solid tradition, is illuminating. The Arabs of the Mediterranean region had no less access to the West than Turkey and India, and yet their poetry long resisted all forces of westernization and, even when the latter came, the process of change was too slow. To-day amongst the numerous poets of Egypt, Syria and 'Irāq, there are but a few who have been successful in finding an adequate Arabic form for the moulding of new thoughts and ideas. Even in the best cases elegance and grace are not the usual companions of novelty. The case of Persian is very similar to what we find in the field of Arabic literature.

The natural consequences of the belated infiltration of modern elements into Persian are :

1. Persian has not reached the zenith of its new evolution.
2. The latest evolution may have been too hasty, as is best shown by the too easy

incorporation of loan-words, entitled only to an ephemeral existence.

Characteristics of  
Modern Persian  
poetry.

If from the question of standards, we now turn our attention to contents and forms, we must admit that the new tendencies have revolutionized Persian poetry. This change is the result of the new order of things which has been brought into existence since the establishment of the Constitution and owes a good deal to the influence of Western arts and sciences.

The apostles of the modern movement have enlarged the sphere of poetry by introducing new themes into it. New fields of thought have been opened up. Society is confronted with new questions. The interests of life—political, social, religious, economic and scientific—have been enormously widened.

The new movement has liberated Persian poetry from the fetters of conventionalism and artificiality. There is now a clear departure from the beaten track of classical poetry and no return to the previous condition is imaginable. The main characteristics of modern Persian poetry may conveniently be summed up as follows:—

1. The ornate and artificial style has given place to a simple and natural diction ; words are made to follow thoughts and not thoughts to follow words.
2. There is a personal note in the poems and the poets seem to have more individuality.

3. Modern poetry shows considerable originality in themes which now cover wider fields of human interests.
4. There are poems of all kinds, reflective, descriptive, didactic, historical, political, patriotic and amatory.
5. Amatory poems are less common. Even if retained as a verse-form, the ghazals seldom sing of musky ringlets and downs on the cheeks of the beloved but, unlike their older prototypes, analyse and delineate the thoughts and feelings of men.
6. Nature, which formerly served only as a background of human interests, is now wooed for her own sake, with the result that Shab-i Mahtāb<sup>1</sup> ("A Moonlit Night"), Shihab<sup>2</sup> ("A Shooting Star"), Ak̄hbār-i Bāgh<sup>3</sup> ("News from the Garden"), Ṣubḥāna-i Shā'ir<sup>4</sup> ("The Poet's Breakfast"), Banafsha<sup>5</sup> ("The Violet"), Yak Sūtāra<sup>6</sup> ("A Star"), Bahār<sup>7</sup> ("Spring"), Khizāniyya<sup>8</sup> ("Autumn"), Ṣubḥ<sup>9</sup> ("The Morn"), Shab<sup>10</sup> ("The Night") and

<sup>1</sup> *Sukhan*. i, 82-83; ii, 15-19; *PPR.*, pp. 97-98; *Āyanda*, i, 80-81.

<sup>2</sup> *PPR.*, pp. 303-4.

<sup>3</sup> *Sukhan*. i, 97-98.

<sup>4</sup> *PPR.*, pp. 289-90.

<sup>5</sup> *Sukhan*. ii, 195-97.

<sup>6</sup> *Ibid.*, pp. 356-57.

<sup>7</sup> *PPR.*, pp. 284-85 and 649-50.

<sup>8</sup> *Sukhan*. ii, 411-13.

<sup>9</sup> *PPR.*, p. 678.

<sup>10</sup> *Ibid.*, pp. 679-80.

the like form themes of poetry.

7. Less exclusively personal feelings have become conspicuous in poetry, which turns its attention to the life of the community in its political, social and economic aspects.

8. Thus there is no longer a complete rupture between the social conditions and earthly preoccupations of the poets and their soarings into abstract regions of Platonic love, the present bards being sons of their own time, expressing in poetry what agitates their souls, and many of them proving the sincerity of their strivings and convictions by personal sufferings, nay, by their blood.

Shortcomings of  
modern poetry.

All, however, is not poetry because it is presented in verse and all is not prose because it is not put in verse. There are many poems that may be rightly termed versified prose, without any element of poetry in them. Consider, for instance, the quatrain entitled *Andarz*<sup>1</sup> ("An Advice") from the pen of so distinguished a poet as *Shūrīda* and note what a poor thing it is when compared with a quatrain of 'Umar *Khayyām*. The same holds true of *Yahyá's Andarz bi Javānān*<sup>2</sup> ("An Advice to Youths").

There are many poems that read as high-sounding moral sermons delivered from a pulpit. The poems

<sup>1</sup> *Sukhan*. i, 188; *PPR.*, p. 356.

<sup>2</sup> *PPR.*, p. 675.

entitled *Pāk Shau*<sup>1</sup> ("Be Pure") by Vahid, *Mihr Jūy*<sup>2</sup> ("Be Kind") by Aurang, *Khidmat-i K̲halq*<sup>3</sup> ("Service to Humanity") by Akhgar, *Yak Zan bas ast*<sup>4</sup> ("One wife is sufficient") by Afsar are palpably of this kind.

There are again several poems that read as fiery orations of Demosthenes in a crowded forum. Akhgar's *Vaṭan Furūshī*<sup>5</sup> ("Traitor to One's Country"), Badi'u'z-Zamān's *Īrān-i Dīrūz—Īrān-i Fardā*<sup>6</sup> ("Īrān of Yesterday and Īrān of To-morrow") and *Kūshish*<sup>7</sup> ("Effort"), Husām-zāda's *Surūd-i Pisrān*<sup>8</sup> ("A Song for Boy Scouts"), Dāniṣh of Khūrāsān's *Hadiyya bi Dukhtarān-i Imrūz u Mādarān i Fardā*<sup>9</sup> ("A Gift to the Daughters of To-day who are mothers of To-morrow"), Biniṣh's qasida *Zīr-i bār-i Zulm na-bāyad raft*<sup>10</sup> ("One must not submit to oppression") etc. are pieces that represent this class.

The poets are occasionally found to be on war-path, engaged in wordy fights. Thus engaged, their verses are full of invectives, and their language becomes at times repugnant and provocative. While they indulge in wrangling phrases, they seem to

<sup>1</sup> PPR, pp. 662-63

<sup>2</sup> *Ibid.*, p. 116

<sup>3</sup> *Ibid.*, p. 69

<sup>4</sup> *Sukhan.* II, 38-39; PPR, p. 95

<sup>5</sup> PPR., p. 74

<sup>6</sup> *Sukhan.* I, 35-37; PPR, pp. 178j-180.

<sup>7</sup> *Sukhan.* I, 37, PPR., p. 186

<sup>8</sup> PPR, p. 230.

<sup>9</sup> *Sukhan.* II, 135-39.

<sup>10</sup> *Ibid.*, 82-86

descend at once from a sublime height to a low level of humanity. You may even agree to call it a poetic art, at least a usage-sanctioned practice serving to indicate that the poets who indulge in it are after all just human, or that they are sometimes just like children seeking to enjoy a good fun at the cost of the irritable amongst them. Īraj Mirzā's '*Ārif-nāma*'<sup>1</sup> and '*Ishqī*'s satire<sup>2</sup> on Vahid-i Dastagardi are the best specimens of this class of provocative poems.

Want of blank verse. No effort seems to have been made by the poets of Īrān in the direction of blank verse. Its introduction is long overdue. If started, it may evoke a new interest and create a diversion for those habituated to rhyme.

The song of the dawn.

Modern Persian poetry is essentially the song of the dawn. If it also sings a song of the night, the night of which it sings is not a long and gloomy one. The night of which it speaks is but a short period of sleep and well earned rest after the day's joyful work, after a pleasant evening and a hearty dinner. Thus Yahyā holds the picture of the Night (*Shab*<sup>3</sup>) and of the Morn (*Subh*<sup>4</sup>) before the children of Īrān.

This optimistic note, the robust message of life and hope and the glimpses of brighter days ahead at

<sup>1</sup> *Divān-i Īraj*, pt. II, pp. 4-52, Tihirān, A.H. 1307 (Solar), *Sukhan*, I, 14-21.

<sup>2</sup> *Divān-i 'Ishqī*, pp. 178-82.

<sup>3</sup> *PPR.*, pp. 679-83.

<sup>4</sup> *Ibid.*, p. 678.

once differentiate the modern poetry from the earlier or classical. The romantic agony is here with occasional complaints against the world, life, society and existence. But the painful features of nature or of life are compared to the thorns of rose. If the thorn pricks the finger on account of wrong handling, it is no reason to find fault with the thorn or the garden in which the rose blooms. When Yahyá feels disappointed to find the thorn at the foot of every rose, Bahār, with his greater wisdom and more philosophic insight, writes this line as if to chastize one who takes such a wrong view of nature and of human life :

چننده گل از خارش انگشت خست  
 گنه بر چننده است و خار نیست<sup>1</sup>

If a thorn pricks the finger of one who plucks the rose,  
 the fault is the plucker's and not of the thorn.

The mission of  
 poetry.

Modern poetry has indeed been identified with the entire life movement of the country, with continual endeavour to adapt itself to as well as to create and mould the whole environment, natural, social and cultural, for the progressive realization of the higher ends of existence as a free individual and as a free people.

Pizhmān has characteristically said that the soul of a poet, like a blooming bud, yearns to smile in the universe ; it gets happy at the joy of nature, as it

<sup>1</sup> PPR., p. 212.

is like the roses of the garden<sup>1</sup>.

With Adīb of Pīshāwar poetry is like the cow of Moses<sup>2</sup> meant for raising the dead ones of one's country, like the breath of Jesus which stirs up the soul in a corpse<sup>3</sup>, like a lancet with sharp diamond edge to take out the cold and clotted blood from the sluggish vein, like Gabriel to blow into human body the breath of ardent sympathy and like a nurse gives milk to the child to develop its stature<sup>4</sup>.

Sarmad would require poetry to be the voice of the spirit of the age in which he lives<sup>5</sup>.

To Maliku'sh-Shu'arā Bahār, poetry is like the lute made by the hand of God on the Day of Creation. Its strings are made of the tresses of the *houris*. It is attuned with the light of Heaven. Its tune acts as a guide to those who go astray and its wailing is a help to the helpless. If properly handled, it increases love and lessens tyranny. Its sound is the voice of God, and whosoever listens to it, he listens to God. Many have desecrated it by playing improper tune for selfish ends. The wrong handling of it has only created chaos and confusion, contests and clashes. The right man to handle it properly and perfectly is one who can produce the eternal tune of universal love and peace to mankind. In other words, the

<sup>1</sup> *Sukhan*. ii, 100

<sup>2</sup> *Vide Qur.* ii, 67-71

<sup>3</sup> *Qur.*, iii, 43; v, 109

<sup>4</sup> *PPR.*, pp. 13-14

<sup>5</sup> *Sukhan*. ii, 206

mission of poetry is to convey the message of the great love revealing nothing but affection of the divine heart out of which God Almighty created all things and beings<sup>1</sup>.

Message of modern poetry. There cannot be any greater message of poetry than what is sought to be conveyed through 'Ishqī's *Rastākhīz*. Righteousness is extolled as the highest principle of action. The duty of a rising and powerful nation should be to bring peace and happiness to the whole world and to see that none remains in bondage and all live freely their lives. The modern poets discover the permanent basis of human understanding, concord and happiness in the fundamental unity of all faiths, in the commonness of the object of worship, and in the oneness of the goal of all the higher human aspirations. The belief broadbased on the monotheistic conception of God can tolerate and unify the diverse modes of worship, of thinking and of action.

The doctrine of transcendence and immanence, monism and dualism, theism and atheism, pantheism and monotheism, materialism and spiritualism are all sought to be harmonized in Īzadī's poem *Man Kīyyam*<sup>2</sup> ("Who am I?").

Pūr-i Dāvūd describes the attributes of God after Islām and Zoroastrianism<sup>3</sup>. Akhgar reflects on

<sup>1</sup> *Sukhan.*, 1, 396-98.

<sup>2</sup> *PPR.*, p. 178.

<sup>3</sup> *Ibid.*, p. 237-38.

the Life of Man ('Umr-i Insān<sup>1</sup>) in the manner of a Buddhist thinker, Sālār proposes to seek Truth in the manner of Maṇṣūr though he may have to go to the gallows like the Messiah<sup>2</sup>. Īzadi represents God in the manner of the *Bhagavadgītā* and Spinoza<sup>3</sup>. Niẓām-i Vafā talks of Pure Love ('*Ishq-i Pāk*') in the manner of Plato and the Indian Vaishṇava<sup>4</sup>. Aurang would seem to have a unique conception of love as a principle more appealing to reason and imagination than anything earlier, whether found in Sufism or in the Upanishads or in Plato<sup>5</sup>. There are again poets who have said golden words of moral wisdom in the manner of Solomon and Confucius. Thus scrutinized, the modern poetry of Īrān may be shown to strike a note of harmony of all great thoughts and wisdom of the world.

Love, heroism and pathos in the political and patriotic poems

The desire for a thorough regeneration of the country and the people is the most sincere and laudable of human desires. The love for Īrān is enlivened by a profound patriotic sentiment. Here love assumes the form of filial affection for the mother. This love is sought to be raised to the pedestal of the love of God Almighty.

<sup>1</sup> PPR, p. 72

<sup>2</sup> *Ib.*, p. 313F

<sup>3</sup> *Ib.*, p. 178.

<sup>4</sup> *Ib.*, pp. 607 and 608-9.

See his poem *Langar-i 'Ishq* ("The Anchor of Love") in the PPR., pp. 108-9

One may feel that the modern poets have just transferred one's feeling for one's mother towards Īrān. The poetic reflections may be shown to have centred mainly round these two similes: (a) that of the mother and the son, and (b) that of the house and the owner. Īraj Mīrzā has written two poems, one entitled *Mādar*<sup>1</sup> ("Mother"), and the other, *Qalb-i Mādar*<sup>2</sup> ("A mother's heart"). In the first named poem, the poet wants to tell us that our very existence is all due to the mother, and in the second he pathetically brings out the eternal wish of the mother's heart for the welfare of the son. The same is similarly brought out by Yaḥyá in his poem *Mihr-i Mādar*<sup>3</sup> ("Mother's Love"). Īraj puts the wish into the mouth of the blood-drenched heart of a mother after she was cruelly butchered by her son at the instigation of his sweetheart, while Yaḥyá puts the same in the mouth of a mother after she was thrown down into a deep well by her thoughtless son. The device followed in the two poems is that of a fabler. But whereas Æsop's fables are noted for their perspicuity, Īraj's poem is annoying on account of details of a description of how the mother was killed by the son and her bleeding heart was taken out to avenge the cause of a woman he loved. The same remark in a milder degree is applicable to the poem of Yaḥyá. Quite the reverse

<sup>1</sup> *Sukhan*, i, 25; *PPR*, pp. 134-35; *Īrānshahr*, ii, 689.

<sup>2</sup> *Sukhan*, i, 24-25; *PPR*, pp. 124-26; *Aṣmaghān*, v, 596-97.

<sup>3</sup> *Sukhan*, ii, 417-18; *PPR*, pp. 666D-67.

is the case with the patriotic stanzas in which the poets inspire their countrymen either to avenge the cause or guard the honour of the 'motherland'. The simile of the house and the owner, employed to argue the case forcibly in favour of '*Īrān for the Iranians*' derives its significance from a very natural feeling of joy one feels in one's own hearth and home. This is beautifully delineated by Rashīd-i Yāsīmī in his poem '*Ishq-i Khānavāda*' ("Love for the Home"), which reads very much like the English poem 'Home, Sweet Home!'

The heroism upheld by the poets is of the noblest kind; it is the valour and courage displayed by such heroes of the past as Rustam and Hurmuzān in defence of their country against the inroads of foreign powers. In it the poets strike a most sincere note.

In the patriotic stanzas deep pathos finds its expression over the irony of fate. Many of them savour of sarcasm, but the seriousness of purpose underlies even a poem, which is apparently a light-hearted one. There is no better example of this than the poem entitled *Qūqūlīqī*<sup>2</sup> ("Cock-a-doodle-do!").

A good fund of  
humour.

Like the French, the people of  
Īrān have a good fund of humour  
in them. There is a comic weekly *Ummīd* (now

<sup>1</sup> PPR., pp. 298-300.

<sup>2</sup> PPMP., pp. 229-30.

defunct) published humorous poems generally meant to amuse and instruct but not to offend. Rūḥānī and Binīsh may be mentioned as two modern poets noted for their humorous stanzas. Other poets, too, have here and there humorous poems to their credit. Pun or play upon words serves as usual literary instrument of humour. The element of humour is present also in the amorous and patriotic poems, though in them it tends to be ironical in places.

Ḥabīb-i Yaghmā'ī observes about his contemporary Mirzā Ḥusayn Khān poetically surnamed Masrūr, a contemporary poet :

در دهر بهر که بنگری رنجور است  
از خرمی و نشاط و شادی دور است  
مسرور در این جهان یکی را دیدم  
آن هم نه خودش تخلص مسرور است<sup>1</sup>

In this world any one whom I see is sad and is far from happiness, jollity and gaiety

I found only one 'Masrūr' (happy) in this world but not he himself rather his pen-name is such.

Rūḥānī criticizes the Members of the *Majlis*, saying :

گر کار بمجلس و کلام کردند  
در آخر کار حاتم کردند  
باج خرواسپ و گاؤرا بخشیدند  
آسایش نوع خود فراهم کردند<sup>2</sup>

If the Members of the Parliament have done little work they have at length done the work of the generous Ḥatīm<sup>3</sup>,

<sup>1</sup> *Sukhan*. ii, 329 foot-note, n. 1.

<sup>2</sup> *Fukāhiyyāt-i Rūḥānī*, p. 74, *Sukhan*. i, 122.

<sup>3</sup> Name of a man of the Arabian tribe Ṭā'iy, proverbial for his liberality.

They have repealed the taxes on asses, horses and cows,  
they have actually provided ease for their own kind.

Witticism. Some of the poems display a good deal of witticism. Furāt in his poem *Mah-i bī-mihr*, ("The Unkind Moon") records :

گفت با شیخ ظریفی که ز شیطان بگریز  
گفت هر سوی گریزان شده شیطان از من<sup>1</sup>

A witty man said to a priest, "Avoid Satan";  
"Satan is avoiding me at every turn", said the priest.

In some of the poems the wit displayed is altogether ludicrous, if not offensive. Spenta, for instance, writes :

فرموده مسیح سرور اهل یقین ضربت زند ادرکسی برویت از کین  
بنمای دگر سوی دخت از سر مهر ایکاش برای بوسه بود حکم چنین<sup>2</sup>

Jesus, the leader of the faithful, said, "Should a person through spite smite thee on one cheek ;

"Turn with gentleness the other cheek to him";  
Would to God such a command were given for a kiss too !

*Tasnif* and *Surūl*. The *taṣnīf* (chanson) has also been considerably gaining in popularity ever since the movement for the Constitution began. On account of its topical character, simplicity of style and adaptability to music, this form of composition has played an important part in rousing public consciousness. But as most of the composi-

<sup>1</sup> PPR., pp. 508-9.

<sup>2</sup> *Ibid.*, p. 322.

tions of this class, which are polemic in character and are written in different dialects, refer to some local incidents or interest of ephemeral nature, they rapidly pass into oblivion. The *surūd* ("song"), too, like the *taṣnīf* has become fairly popular in these days. It has served as a fitting vehicle for patriotic and national songs. There is, however, much scope for the improvement of these classes of composition provided the poets having an ear for music take an interest in them. For the most part, they are now composed by poets who have no ear for music or by composers who are not well-versed in the art of poetry.

Modern poets as compared with the classical masters.

The modern period with all its redeeming features and drawbacks is a period of Romanticism in the poetry of Īrān. Like the Romantic movement in English literature, it is essentially a production of the freedom of thought. If, as openly admitted by modern poets, Firdausī is the inspirer of valour and courage, Rūdakī of songs and music, 'Umar Khayyām of courage of conviction, bold expression of thought, and drunkenness of human spirit, Sā'dī of wisdom and insatiable thirst for knowledge and broadening of human outlook, and Ḥāfiẓ of mysticism and love of God, are we to understand that the modern poets have remained all spellbound by the greatness and grandeur of the masters of the past and their writings have in no respects excelled

the classical master-pieces ?

Granted that among the modern poets none has produced till now a grand national epic of the volume and size of Firdausi's *Shāhnāma*. But who can deny that the whole of the *Shāhnāma* has been admirably reproduced, in substance and quality, by many a poet of the present age ? The causes, national or other, advocated by Firdausi, have all been advocated by the modern poets. The noble tradition of ancient kings and dynasties of Īrān, the valour and courage of Rustam and Hurmuzān and the veneration for the religion of Zoroaster and the holy scriptures of the Zoroastrians, etc. are all strongly upheld in modern poetry and songs. The political and patriotic poems of Pūr-i Dāvūd, almost all without exception, read as nothing but the great *Shāhnāma* put in a nut-shell with a broader national outlook, a much larger conception of national duties and responsibilities and a robust hope for the future of the country. The materials of 'Ishqī's famous 'operetta' *Rastākhīz* are all drawn from the great *Shāhnāma*. Here they are presented altogether in a new literary form serving as a suitable garb for the new-born national spirit and consciousness. Whereas Firdausi narrated the tales of the ancient kings only to see them vanish or buried in the dark gloom of the long night which was to come over the history of Īrān, 'Ishqī's *Rastākhīz* is intended to bring all of them back to life again and to see their noble spirit permeate the whole nation. Whereas

Firdausi concluded his *Shāhnāma* with the despair and deep sigh of a dying nation, 'Ishqi has brought his 'operetta' to a close with the noblest of human desires and a hopeful message of peace and prosperity, put in the mouth of Zoroaster :

O East, arise and put the West to shame !

Unless the East sleeps how can the Sun of the West rise ? The West woke up only when the East went to sleep !

I hope that when the East will gain power, she will use her strength to bring peace to the world.

And not, like the West she will drive men from place to place, nor will she insult humanity and civilization ;

Henceforth let no one in bondage be ; let everyone live his life and be free<sup>1</sup>.

<sup>1</sup> *Divān-i 'Ishqi*, p. 29 : PPR., p. 480

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*Bahār* ed. by Yūsuf-i I'tisāmī for two years, A.H. 1338-40.

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*Īrān League Quarterly*—an official organ of the Īrān League, Bombay, started in 1930.

*Īrānshahr* ed. by Ḥusayn Kāẓim-zāda—an entirely literary and scientific monthly review of more popular character than the *Kāva* started from Berlin in 1922 continued till 1927.

*Kānūn-i Shu'arā* started by Ḥusayn Muṭī'i from Tīhrān in A.H. 1313 (solar)—entirely devoted

to present-day poetry of Īrān continued for three years.

*Kāva* (New Series) 1920-21 ed. by Sayyid Ḥasan Taqī-zāda, a monthly of highly literary and critical value started from Berlin.

*Mihir* ed. by Majīd-i Mu'aqqir, the editor of the daily *Īrān*,—one of the best monthly magazines till now published from Tīhrān.

*Namakdān* ed. by 'Abdu'l Ḥusayn Khān Āyatī, Tīhrān now defunct.

*Nasīm-i Shīmāl* ed. by Sayyid Ashrafu'd-Dīn, started from Rasht in A.H. 1325 and continued till 1329—one of the best literary papers containing notable poems both serious and satirical.

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*Šūr-i Isrāfīl*—a weekly paper edited by Mirzā Jahāngīr Khān of Shīrāz, started in 1907, chiefly known for its comical and satirical column '*Charand Parand*' ("Charivari") contributed by 'Alī Akbar Khān Dīhkhudā (Dakhaw), first appeared May 30th, 1907 and was brought to an end on June 20th, 1908.

*Ta'lim u Tarbiyyat* (now Āmūzish u Parvarish) a monthly official organ of the Ministry of Public Instruction, Īrān, started in A.H. 1304 (solar) under the direction and supervision of 'Alī Aṣghar Khān Hikmat.

*Ummīd*, founded by Āqā-yi Ittīhād in A.H. 1308 (solar) from Tīhrān.

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